BARTLETT'S
MUSIC READER
FOR
DAY SCHOOLS

BY

M. L. BARTLETT
MUS. DOC.

HARRELL

ECHO MUSIC CO., CHICAGO

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ONS

-Room

be, *music* is

always relieve

instruction in any of the common branches, can by a little study, and the use of a text book, succeed in giving instruction in the elements of music.

It is not necessary for a teacher to be a singer in order to teach the elements of music in the school-room.

Teach the children patriotism by singing patriotic songs, such as may be found in this book.

Songs appropriate for every special occasion of the year are not lacking in this collection of day school music.

Always use an appropriate song for opening the school in the morning. It will start things out better for the day.

There are but few parents who will not favor singing in the school-room, and the teacher who encourages the children to sing will always be a favorite.

If you like the songs in this book, as well as the graded practical exercises for learning to read music, ask your superintendent about a supply for your school.

The publishers of this book will cheerfully answer any questions that teachers may feel disposed to ask about musical matters generally, or concerning any of the songs in this book.

Day school teachers who prepare themselves to give musical instruction along with other branches, are sure to stand first among applicants for positions.

Get all the benefit you can out of the music work in your County Teachers' Institute. If your superintendent has a regular Music Director and Instructor you can gain much information that can be made of practical use.

A special reduction will be given to teachers purchasing music books during the Institute. A saving will also be made in the way of expressage. Confer with your superintendent for particulars.

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BARTLETT'S

MUSIC READER

A COMPLETE MUSIC COURSE

FOR

RURAL AND GRADED SCHOOLS

AND

TEACHER'S INSTITUTES

BY

M. L. BARTLETT, MUS. DOC.

President of the Des Moines, Ia., Music College and formerly Teacher of Music in the Schools of New York City

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Price Forty Cents



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AUTHOR'S PREFACE

"Music is truly a blessed gift of God."—MENDELSSOHN.

"There is no doubt that the seeds of many virtues is in such hearts as are devoted to music."—MARTIN LUTHER.

"Melody is the absolute language in which the musician speaks to every heart."—RICHARD WAGNER.

Music is the language of the soul; a spiritual necessity to mankind; a knowledge of which is the birthright of every boy and girl in the land.

In the preparation of this book, the author has kept close to the children; appreciated their wants in every particular; and tried, at least, not to go beyond their understanding and experience. Music was born before the symbols that represent it, and is therefore, of greater importance. Cultivate the art of singing, and thus increase the desire for singing. Always bear in mind **that the delight of singing must inspire the effort.** One cannot **compel** a child to love another against his will; neither can a child be **compelled** to sing against his will.

Teachers in our public schools, most of whom are as yet not skilled in music, will find in this book an always present help, as the statements are simple and clear. Teachers will select from any portion of the book, such songs as will, in their opinion, afford the greatest pleasure, to be followed by rudimentary instruction as laid down in the book.

In the making of this book, the author has considered all possible occasions in which music is to form a part; and this feature will, no doubt, be much appreciated. The author desires to return his thanks to Dr. L. O. Emerson, of Boston, Dr. H. R. Palmer, of New York, J. F. Kinsey, of Chicago, Carl D. Kinsey, of Chicago, T. M. Towne, of Chicago, H. S. Perkins, of Chicago, E. L. Coburn, of Boone, Ia., for kindly assistance and suggestions.

RUDIMENTS OF MUSIC.

A musical sound is called a *Tone.*

In every tone we recognize four essential elements necessary to its existence: *Length* (the time occupied in singing it), *Pitch* (high or low), *Quality* (voice or instrument—clear or somber), and *Power* (loud or soft).

The first of these elements, *Length*, is indicated by characters called *Notes*, as follows:

Whole note, Half note, Quarter note, Eighth note, Sixteenth note.



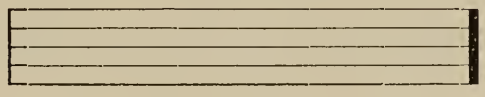
Characters indicating silence, and corresponding in time to notes, are called *Rests.*

Whole rest, Half rest, Quarter rest, Eighth rest, Sixteenth rest.

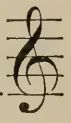


The second of these elements, *Pitch*, is indicated by a sign called the *Staff*, and consists of five parallel lines and the spaces between them. Each line and space being called a *Degree*; there are nine degrees in the Staff.

The Staff Indicated.

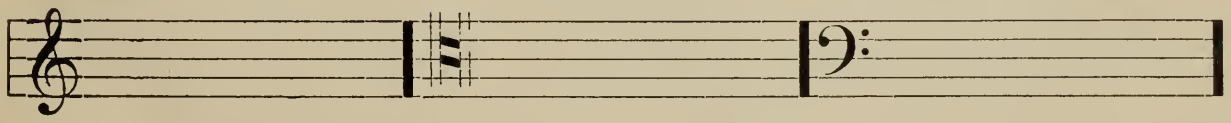


The Staff as it thus appears does not as yet represent anything in music. A *Clef:* placed at the beginning fixes a certain pitch from which other pitches are reckoned. That pitch is *G.*



The Staff Prepared.

Soprano and Alto Clef. Tenor Clef. Bass and Tenor Clef.



The alphabet of our spoken language is: a, b, c, d, e, f, g, etc. From out this alphabet we choose certain letters which form words; words are formed into sentences in accordance with certain rules of syntax, and thus we are enabled to converse and make known our desires, both verbally and in writing.

The alphabet of our musical language is *The Scale*: a succession of tones varying in pitch from one to eight inclusive, and named: Do, Re (pronounced ray), Mi (mee), Fa (as in father), Sol, La, Ti, Do.

As all tunes grow out of the many ways in which the tones of the scale may be grouped together, it must necessarily receive constant attention. *Perfect familiarity with every tone of the scale is indispensible to any degree of success in reading music.*

The following scale is to be sung first by *Rote:* (i. e.) committed to memory, making use of the syllable La; after which sing the words "Praise God," etc.

Consider the scale as a *family of tones*, making use of the syllables Do, Re, Mi, etc., as a help to identify the members of this tone family. Each tone of the scale has its own individuality; for instance: Do is strong and firm, a point of repose; Re is rousing and hopeful; Mi is calm, gentle, restful; Fa is desolate, lacking in character; Sol, bright, cheerful and warlike; La, mournful and sad; Ti, nervous, impatient, restless. Describe the natural tendency of Ti of wanting to go to Do, and of Fa wanting to descend to Mi.

The letters upon the lines of the staff are E, G, B, D, F: "Every Good Boy Deserves Favors." The letters upon the spaces are F, A, C, E, which spells *Face.*

The Scale.

1.

Praise God from whom all bless-ings flow; Praise Him all crea-tures here be - low.



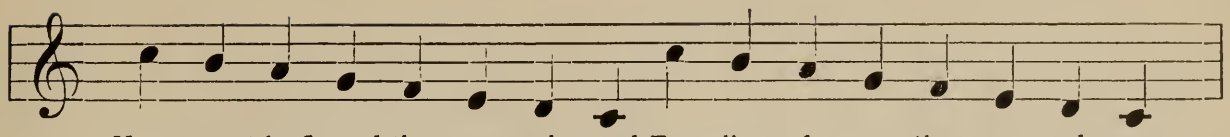
Do
Ti
La
SOL
Fa
MI
Re
DO
Ti
La
Sol

In every tune there is one tone of a given pitch, which regulates the pitch of other tones, and is called the *Key Tone.*

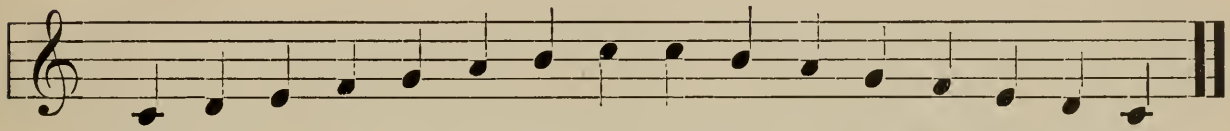
The syllable *Do* represents the key tone, Mi the third tone above, and Sol the fifth tone above.

The representation of the scale as it appears on the margin should be placed on the black-board; the teacher using a pointer, taking pains to establish the pitches Do, Mi, Sol.

2.



How sweet-ly flowed the gos - pel sound From lips of gen - tle - ness and grace,
Do ti la sol fa mi re do, Do ti la sol fa mi re do



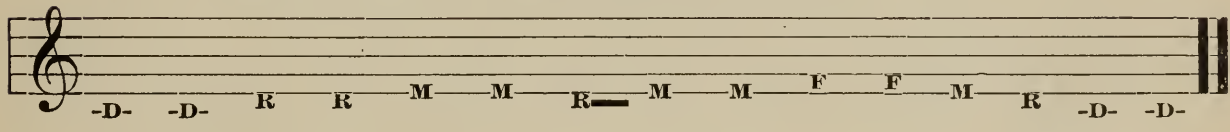
When list-'ning thou-sands gath-ered round, And joy and glad-ness filled the place.
Do re mi fa sol la ti do, Do ti la sol fa mi re do.

The teacher will call the numbers; pupils singing the corresponding syllable.

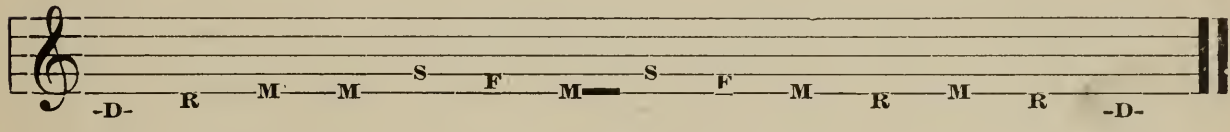
3. Pitch D.

1	3	5	5	3	1	3	1	5	1	1	5	3	5	3	1	1	3	5	4	3	2	1
1	2	3	3	2	2	3	3	5	4	3	2	3	2	1	2	3	4	5	1	2	3	1
1	2	3	4	4	3	4	3	5	4	3	4	3	5	4	3	2	5	1	2	3	2	1
1	2	3	4	5	6	5	5	6	5	6	5	4	3	2	3	1	2	3	4	2	3	1
1	3	5	8	5	3	5	8	5	3	1	3	5	8	7	6	5	6	5	4	3	2	1

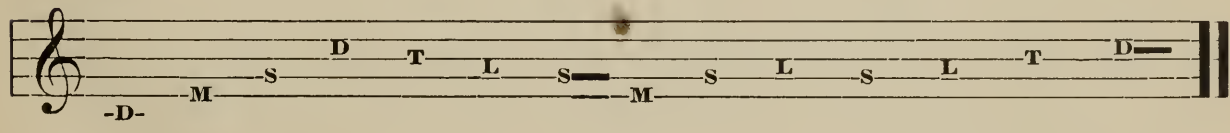
4. The Dash (—) means to prolong the tone one pulse.



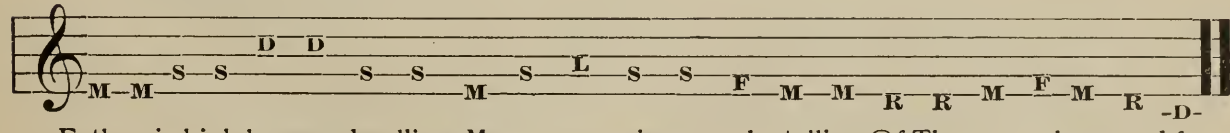
5.



6.



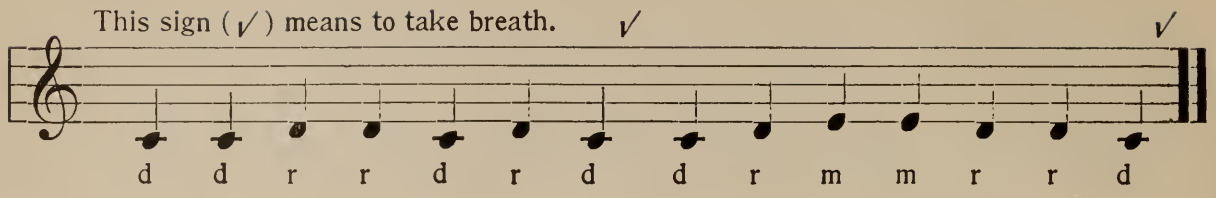
7. Pitch C. Calling it Do.



Father, in high heaven dwelling, May our evening song be telling Of Thy mercy large and free.

8.

This sign (✓) means to take breath.



9.



10.



11.



Let exercises 8, 9, 10 and 11 be written on the black-board, and each note pointed out by the teacher, or pupil chosen for the purpose. As a help towards making the study of the scale and exercises interesting, let the teacher call for some member of the class to sing the tones pointed out, until a mistake is made, and the first one observing the mistake to take the place of the first, etc. Such practise awakens a lively and wholesome interest, and sets the whole class to *seeing* and *thinking;* which is the object sought. As a mental exercise in *tone-thinking*, the teacher holds up objects to indicate the different pitches, such as colored crayons: a white one for Do, a blue one for Mi, a red one for Sol, a pencil for Re, a knife for Fa, etc. The Author has had children sing simple tunes in this way. If there be a piano or organ let the teacher play C, calling it Do, and then, playing easy intervals slowly, letting the class individually, and sometimes collectively, name the tones heard. Every pupil should learn soon to draw a staff with the clef upon their slates or paper. Simple exercises, dictated by the teacher, the class should be able to write out correctly. An interesting and effective way to teach the position of the letters on the staff, is to consider each line a board of a fence or gate. Imagine each board as a place to hang a hat. Break off a piece of the bottom board to represent the added line below, and let

Charlie hang his hat at C; Dora, at D; Emma, at E; Flora, at F; George, at G; etc. As right use of the voice and intelligent singing is the end sought, too much care cannot be exercised at the outset. Every tone sung should be round, full and musical, not forced, and words spoken clearly and distinctly.

The study and practise of exercises should be pursued daily, lightened by a liberal use of rote songs.

Before proceeding further, other things must now be considered. It will be observed (and felt), that the exercises thus far are lacking in musical form. The question of rhythm, or time, must receive attention.

Rhythm is that impulse or sense of time we feel, like when awakened by the stirring strains of a march or waltz. It appeals to us in many ways. In describing the ticking of a clock we say: Tick, tock! tick, tock! tick, tock! Let us illustrate it in this way:

Time Exercises.

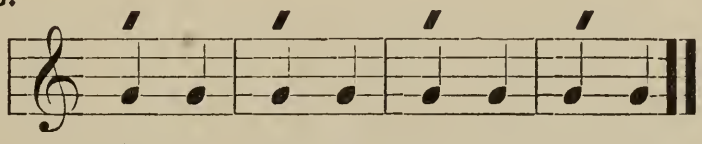
12.

Tick, tock, | tick, tock, | tick, tock, | tick, tock.

1 2 | 1 2 | 1 2 | 1 2

Down, up, | down, up, | down, up, | down, up.

13. Pitch G.



1 2 | 1 2 | 1 2 | 1 2

Down, up, | down, up, | down, up, | down, up.

La, la, | la, la, | la, la, | la, la.

Every "Tick" brings a strong recurring accent, while it will be felt that a milder accent falls on the "tock". Class say, *Tick*, tock, steadily and together, and observe the effect; then say, *One*, two, *One*, two, in same manner, to be followed by *Down*, up, *Down*, up, with such a movement of the hand as the words suggest; then sing at the pitch G the syllable *La*.

When the train pulls out of the depot, the engine gives out a big puff, soon followed by another, coming faster and faster as it gains speed.

14.

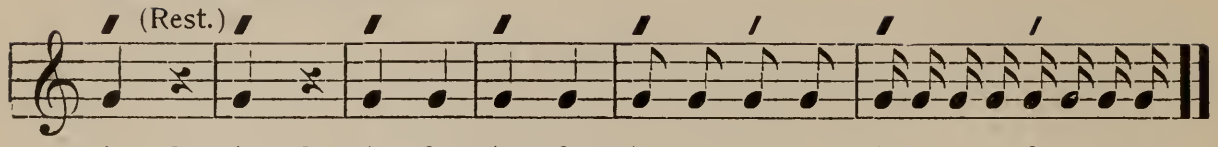
Take breath. — Hold breath to the end.

Choo,—— | choo,—— | choo, choo, | choo, choo, | choo, choo, choo, choo.

1 2 | 1 2 | 1 2 | 1 2 | 1 2

Down, up, | down, up, | down, up, | down, up, | down, up.

15. Explain Quarter Rest.



1 2 1 2 1 2 1 2 1 2 1 2

Choo,—— choo,—— choo, choo, choo, choo, choo, choo, choo, choo, ...

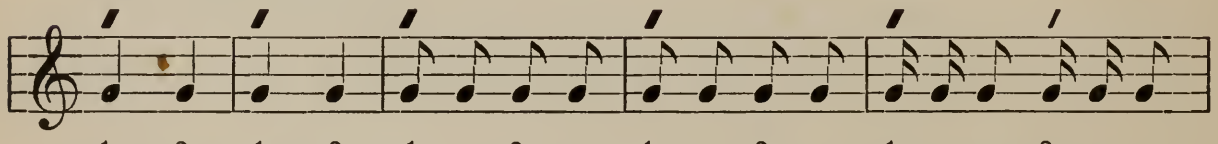
Riding Horseback.

16.

Walk, walk,	walk, walk,	trot, trot, trot, trot,	trot, trot, trot, trot,
1 2	1 2	1 2	1 2

gallop-ing, gallop-ing,	gallop-ing, gallop-ing,	trot, trot, trot, trot,	walk, walk,	halt.
1 2	1 2	1 2	1 2	

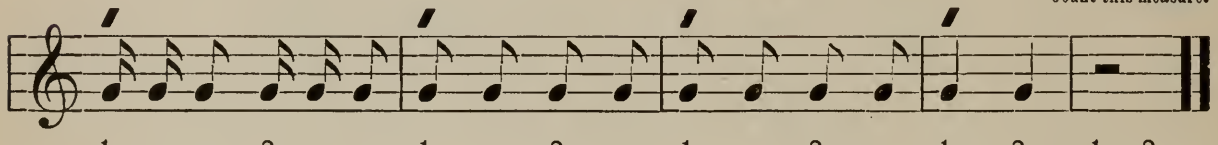
17. Explain half rest.



1 2 1 2 1 2 1 2 1 2 1 2

Walk, walk, walk, walk, trot, trot, trot, trot, trot, trot, trot, trot, gal-lop-ing, gal-lop-ing,

Count this measure.



1 2 1 2 1 2 1 2 1 2

gal-lop-ing, gal-lop-ing, trot, trot, trot, trot, trot, trot, trot, trot, walk, walk, halt.

Soldiers Marching.

18. Count two measures.

Left, ——	left, ——	left, right,	left, right,	now you've got it,
1 2	1 2	1 2	1 2	1 2

now you've got it,	keep it, keep it,	left, right,	left, right,	left. ——
1 2	1 2	1 2	1 2	1 2

Time, then, must in some way be *measured*, regulated, and brought under control: and so the word *Measure* is used for this purpose. Measure, to the musical sense, is a portion of time equal in length and agreeing in accent. To the eye a measure is the space between the perpendicular lines called *Bars*.

19.

Bar. Bar. Bar. Bar. Double Bar.



Tick, tock,	tick, tock,	tick, tock,	tick, tock.
Choo, choo,	choo, choo,	choo, choo,	choo, choo.
Walk, walk,	walk, walk,	walk, walk,	walk, walk.
1 2	1 2	1 2	1 2
Down, up,	down, up,	down, up,	down, up,

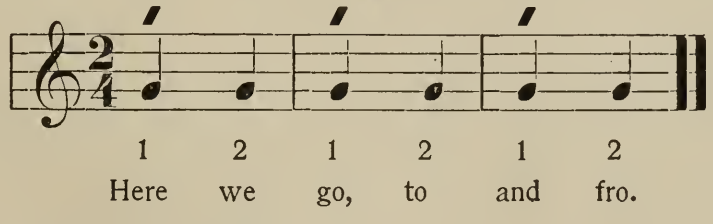
Every "Tick, tock," every "One, two," every "Walk, walk," is a *Measure.* This process is *measuring time.* A measure having two parts is *Two Part Measure,* and indicated by the figures $\frac{2}{4}$. *Three Part measure* is indicated by the figures $\frac{3}{4}$. *Four Part measure* is indicated by the figures $\frac{4}{4}$. The motions of the hand in beating two part measure is, Down, up; three part measure, Down, left, up; four part measure, Down, left, right, up.

The Author does not agree with those who object to beating time. It is a perfectly natural process, and develops a sense of time that is understood and felt. It is to the singer what counting is to the performer. The pupils should sit erect, with elbows at the side, using the right hand for beating time. Make the motions of the hand from the wrist.

20. Two Part Measure.



21. Introducing the half note ($\mathbb{d} = \mathbb{q}\,\mathbb{q}$). Count two measures before singing.



What is wrong? Let pupils explain.

22.



PREPARATION FOR PART SINGING.

Round.

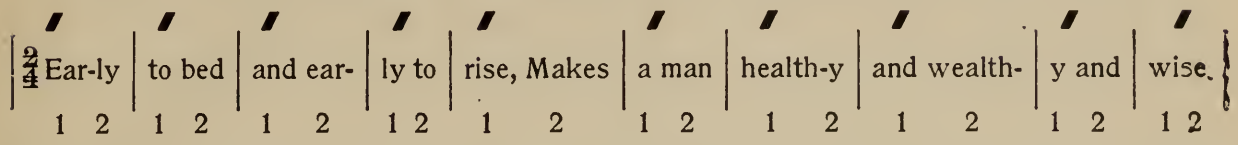
23. Key of **F.** To be sung by *Rote.*



The Round must be sung in *strict time.* Let the teacher mark the time with a slight tap for each beat in the measure. When the tune is learned and time established, divide the pupils into four divisions, taking pains to select a good leader for each division. When the first division reaches (2) the second division begins at (1), and so on; ending in the same order. Suppress loud singing.

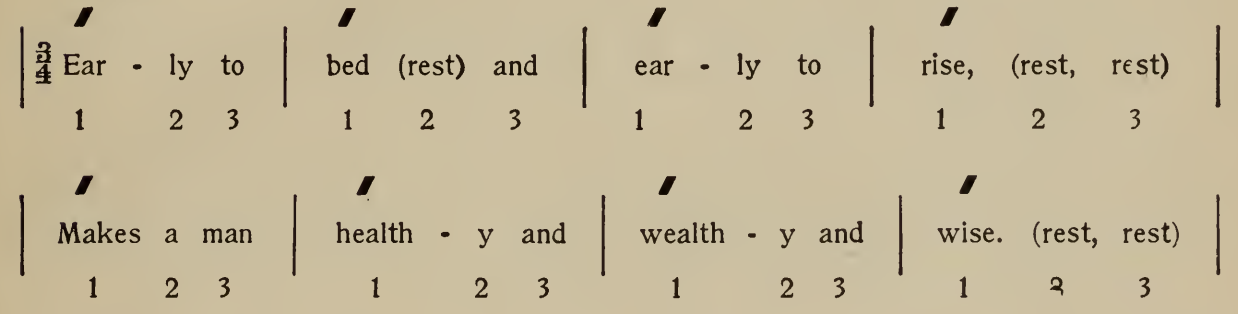
After the following words have been committed to memory, let the class mark the accented syllables.

24. Count two measures. The *effect* of Two Part Measure must be preserved.

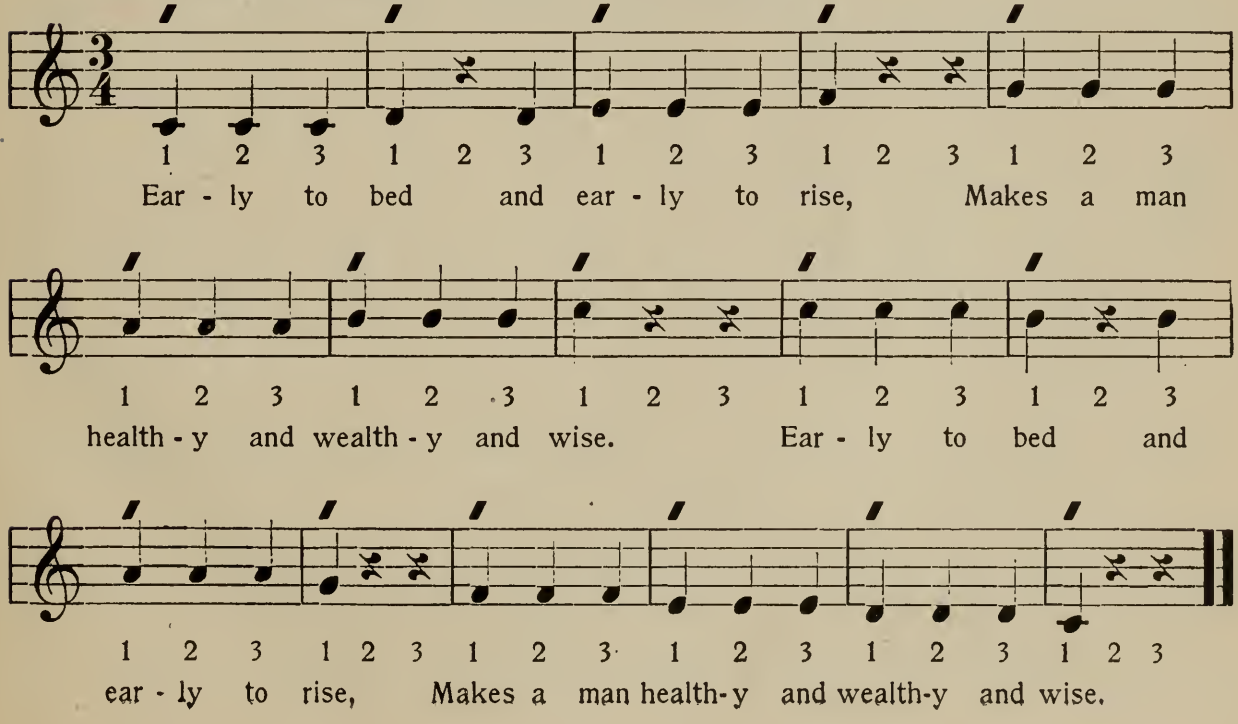


In regard to the above, let the pupils give free expression of their opinions concerning it. The object of the exercise is to create a necessity for Three Part Measure. Let some bright pupil go to the board and write the words in measures showing the proper accent. If the first fails, the pupil making the discovery is to have the second trial; the class to sit as a jury.

25.



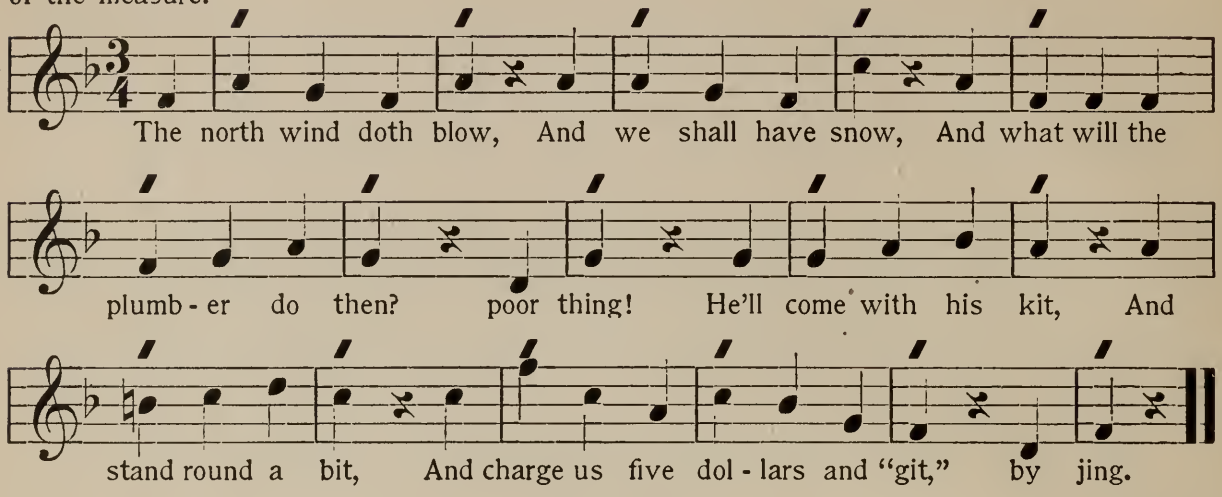
26. Three Part Measure. Indicated by the figures $\frac{3}{4}$.



The North Wind.

M. L. B.

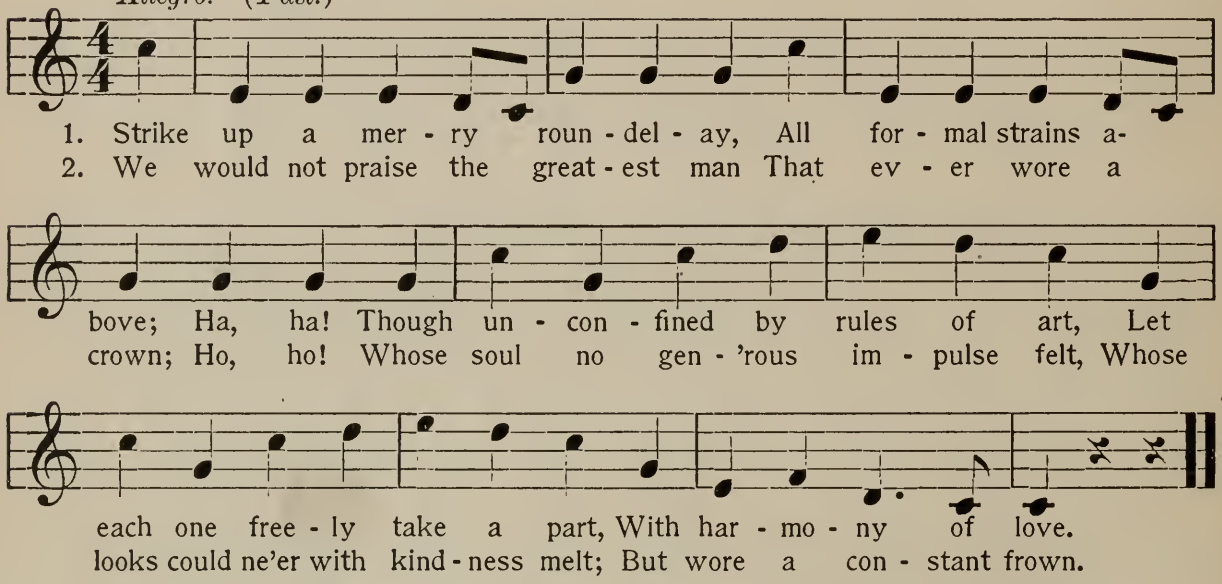
27. Key of F. Rote Song. Explain the reason for its commencing in the last part of the measure.



Strike Up a Joyful Roundelay.

28. Rote Song. B.

Allegro. (*Fast.*)



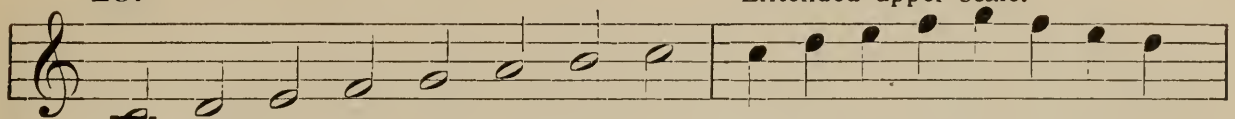
The Author urges the daily practise of the scale by syllable, by letter, and by number. The pitches Do, Mi and Sol should be firmly established. Let the teacher stand eight pupils in a row, selecting taller ones for Do, Mi and Sol, in order to let these three tones stand out with prominence. The pupils thus standing are to be named after the syllables of the scale. After the pitch C is given, Do sings *Do*, Re sings *Re*, and so on. Let the teacher (or pupil selected for that purpose) stand behind, and placing the hand on the heads, the class will sing the tones corresponding to the individual names pointed out.

Before singing ask the following questions: What kind of Measure? How indicated? How many notes in the first measure? What is the name of the first note?

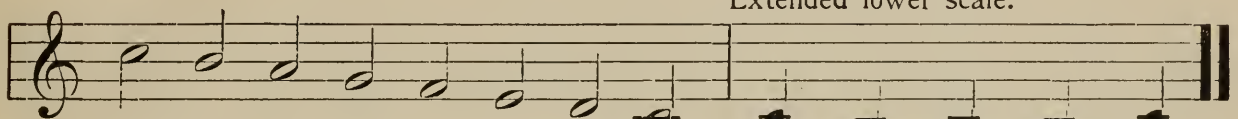
The Scale Extended.

29.

Extended upper scale.



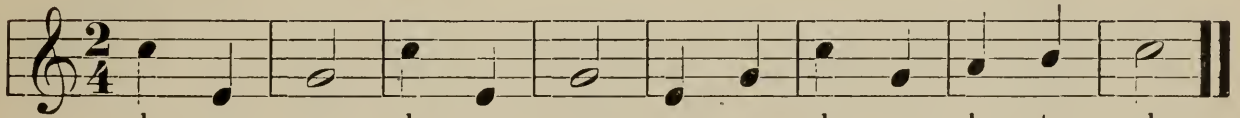
Extended lower scale.



30.



31.



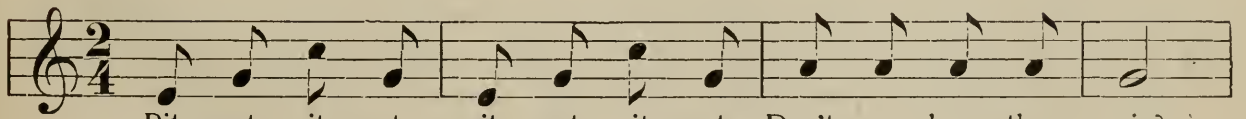
32.

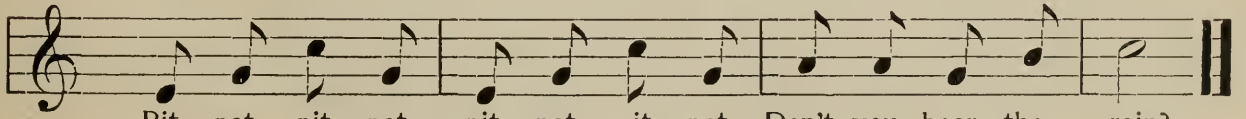


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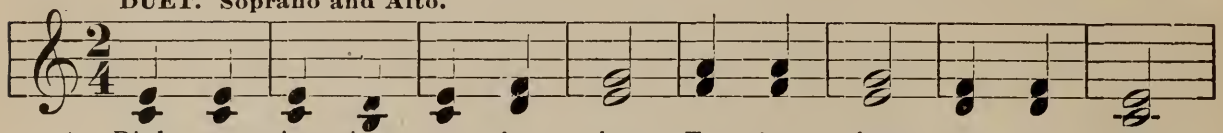
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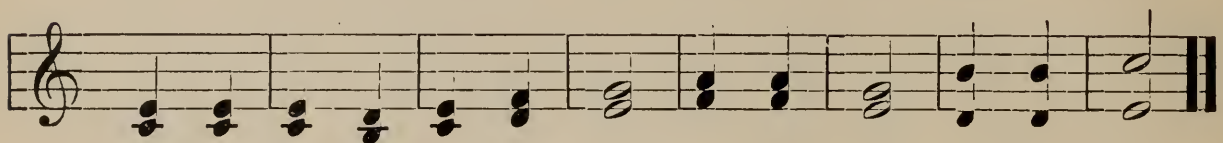


35. All sing each part until it has been thoroughly learned, first with syllables, then La and the words; afterwards divide into sections and sing both parts at the same time.

DUET. Soprano and Alto.



1. Birds are sing - ing ev - 'ry - where, Ev - 'ry - where, ev - 'ry - where,
2. All in na - ture seems to say, Seems to say, seems to say,



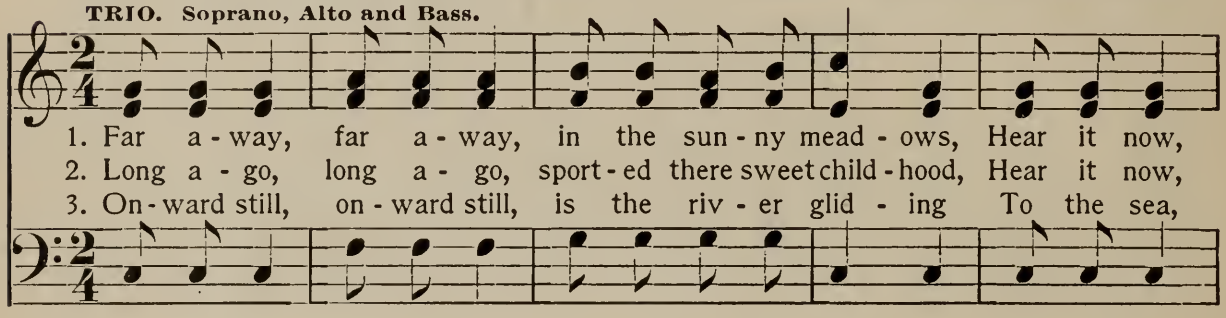
Mak - ing mu - sic in the air, In the air, in the air.
Let us praise the Lord to - day, Praise to - day, praise to - day.

The River's Song.

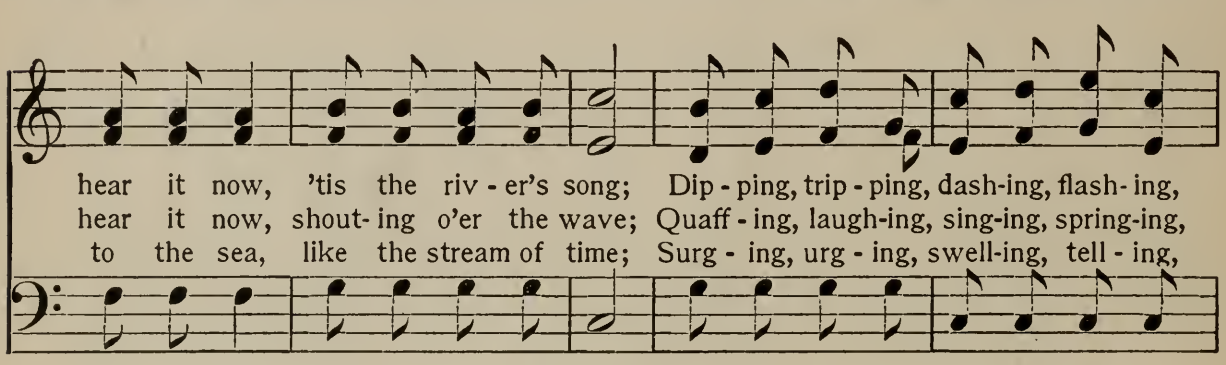
A. J. S.

36. To be sung after Eighth notes have been taught. Learn each part separately.

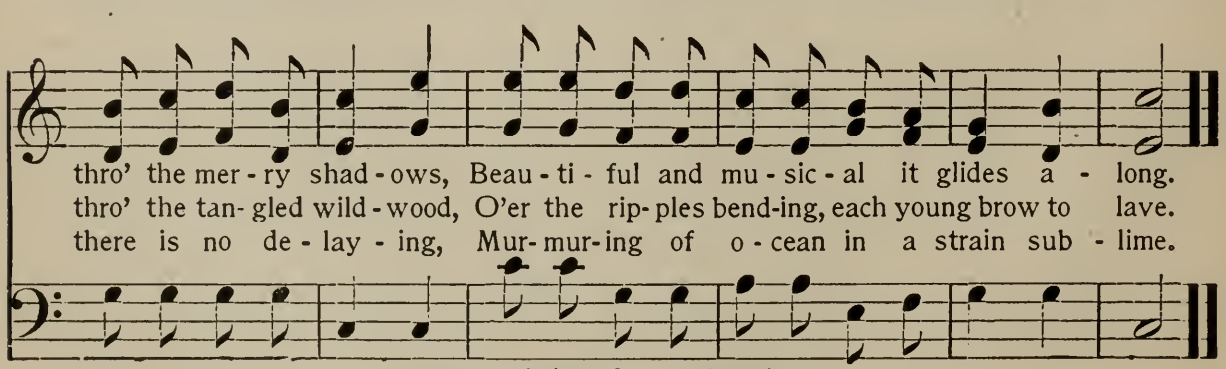
TRIO. Soprano, Alto and Bass.



1. Far a - way, far a - way, in the sun - ny mead - ows, Hear it now,
2. Long a - go, long a - go, sport - ed there sweet child - hood, Hear it now,
3. On - ward still, on - ward still, is the riv - er glid - ing To the sea,



hear it now, 'tis the riv - er's song; Dip - ping, trip - ping, dash-ing, flash- ing,
hear it now, shout- ing o'er the wave; Quaff - ing, laugh-ing, sing-ing, spring-ing,
to the sea, like the stream of time; Surg - ing, urg - ing, swell-ing, tell - ing,

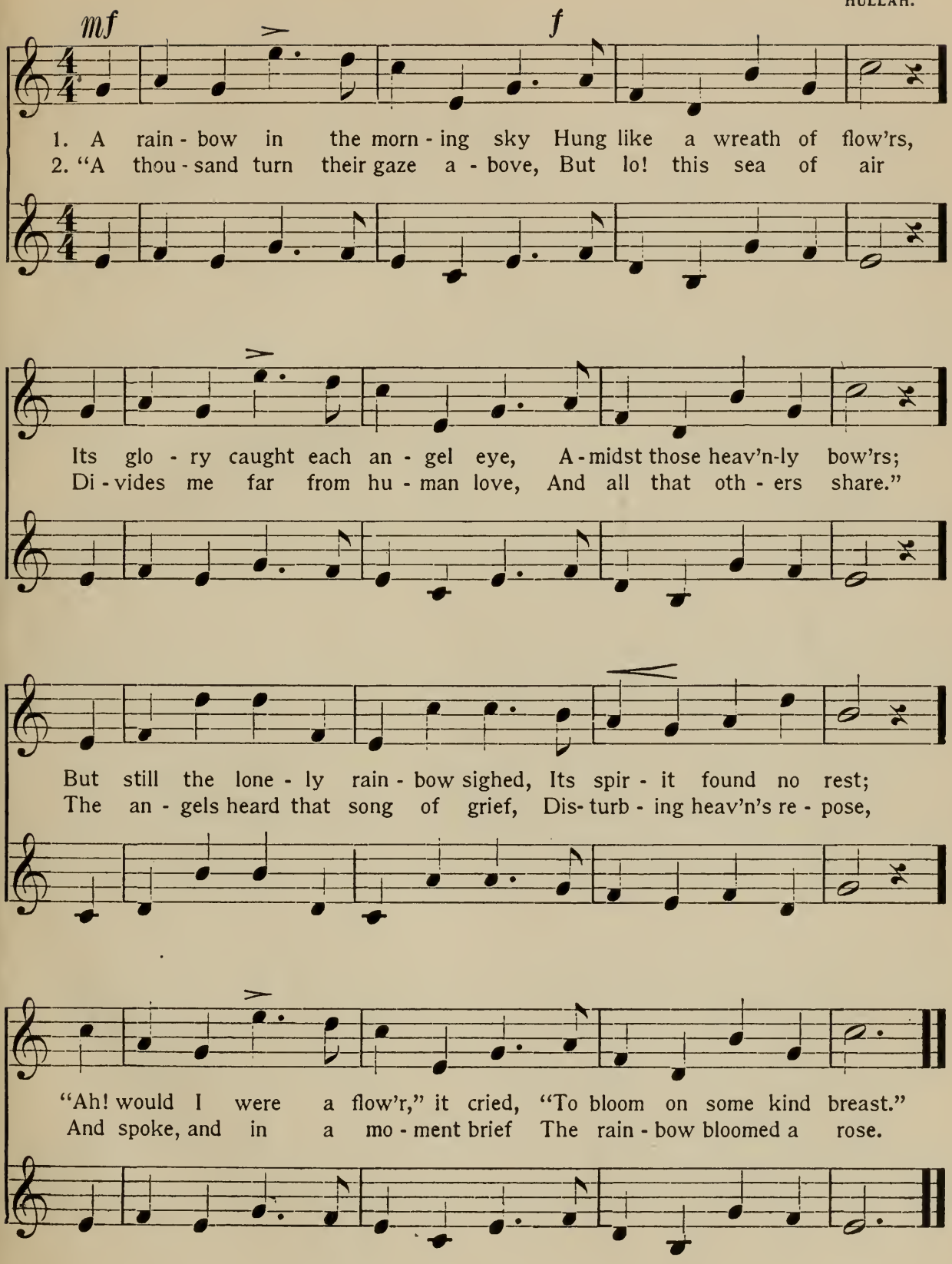


thro' the mer - ry shad - ows, Beau - ti - ful and mu - sic - al it glides a - long.
thro' the tan- gled wild - wood, O'er the rip- ples bend-ing, each young brow to lave.
there is no de - lay - ing, Mur- mur-ing of o - cean in a strain sub - lime.

By permission of A. J. Showalter.

The Song of the Rainbow.

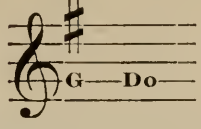
HULLAH.



Music Everywhere.

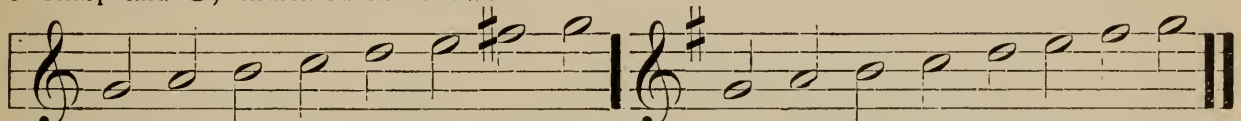
Cheerful. M. L. BARTLETT.



Singing in one key would soon become monotonous and tiresome. Composers of music could not express all their musical thoughts in one key: there would be a lack of variety. The key of every tune is the letter chosen to represent Do. Thus far we have used the letter C to represent Do. When we choose some other letter to represent Do, we know the name of the new key by its sign: 

The fact to be remembered is: that one sharp (♯) is the sign of the Key of G. G is chosen to represent Do; and the exercise or tune with the sign of one sharp is sung in the *Key of G*, and Do is upon the second line where G is found. No analysis of this fact is necessary at this stage.

37. The tones constituting the scale in the key of G are: G, A, B, C, D, E, F sharp and G; indicated as follows:

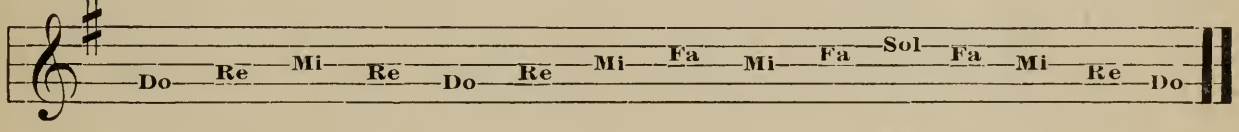


G A B C D E F sharp G. Do re mi fa sol la ti do.
1 2 3 4 5 6 7 8 1 2 3 4 5 6 7 8.
Do re mi fa sol la ti do.

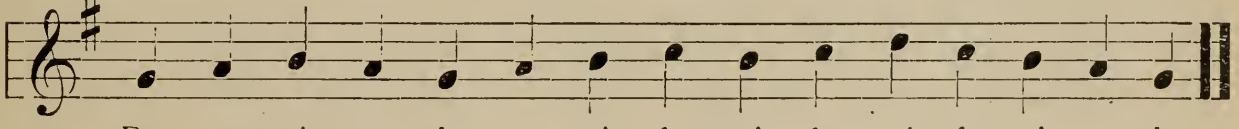
To save time and trouble in writing the sharp before the note whenever the F degree of the staff is used, the sharp is placed upon the F line after the clef, and becomes the *Sign of the Key of G.*

Place on the board syllables, to be first named, then sung.

38.

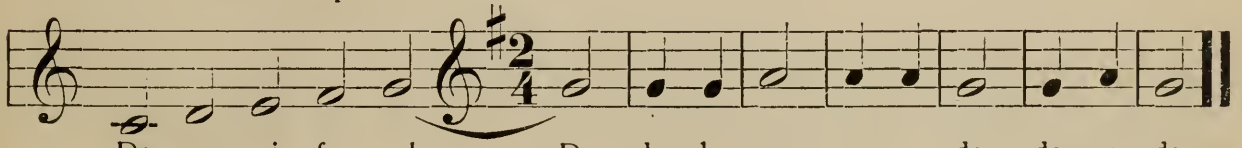


39.



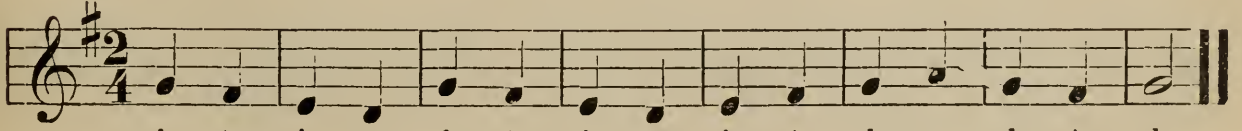
Do re mi re do re mi fa mi fa sol fa mi re do.

40. To find the pitch G.



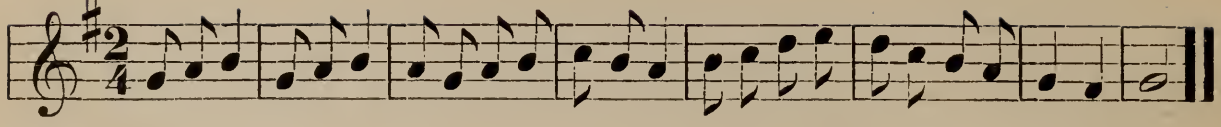
Do re mi fa sol..... Do do do re re re do do re do

41.

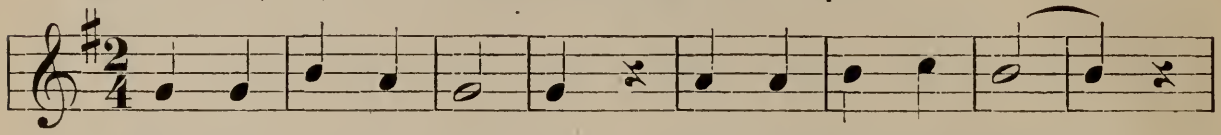


d t l s d t l s l t d r d t d

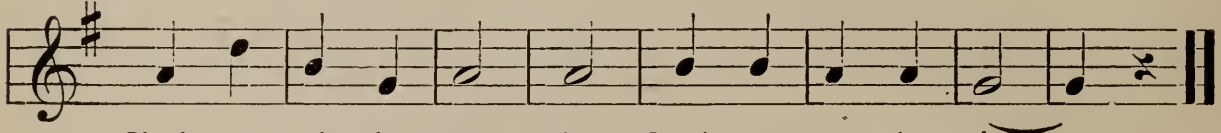
42.



43. A Tie (⁀) connects notes on the same line or space.



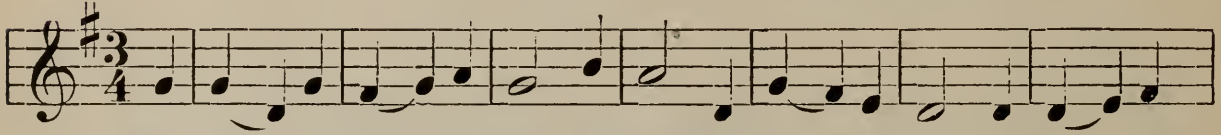
Now the day is o - ver, Night is draw - ing nigh,....
When the morn - ing wa - kens, Then may I a - rise.....



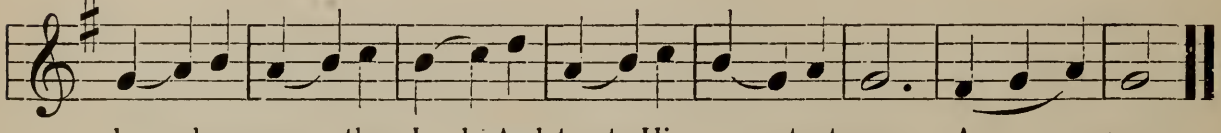
Shad - ows of the eve - ning Steal a - cross the sky.....
Pure and fresh and sin - less In Thy ho - ly eyes.....

A Dot (•) placed after a note adds one half to the time value of the note.

44. The Slur (⁀) joins two or more notes on different lines and spaces.



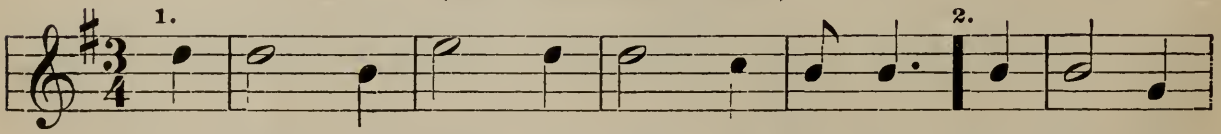
How gen - tle God's commands, How kind His pre - cepts are; Come cast your



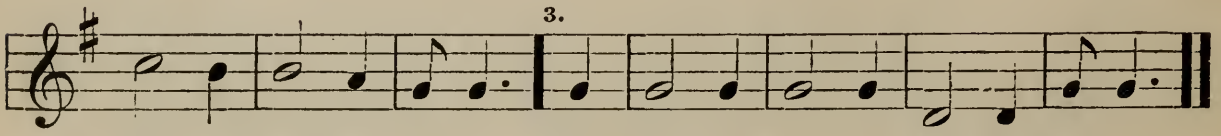
bur - dens on the Lord, And trust His con - stant care. A - - - men.

A Boat! A Boat to Cross the Ferry.

(ROUND IN THREE PARTS.)



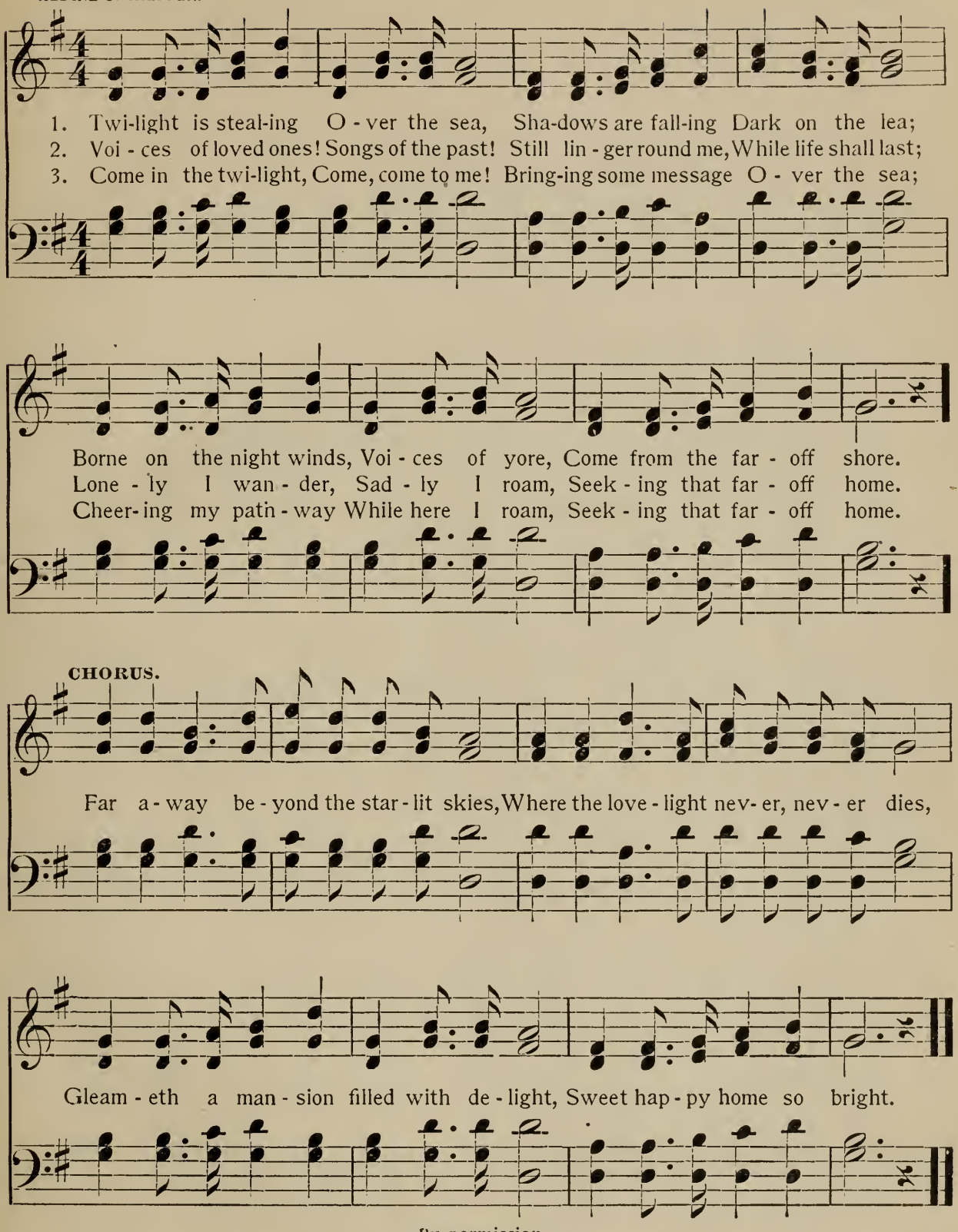
A boat! a boat to cross the fer - ry, And while we



float sing hey down der - ry, And we'll go o - ver and be mer - ry.

Twilight is Stealing.

ALDINE S. KIEFFER. B. C. UNSELD.



By permission.

Summer Time.

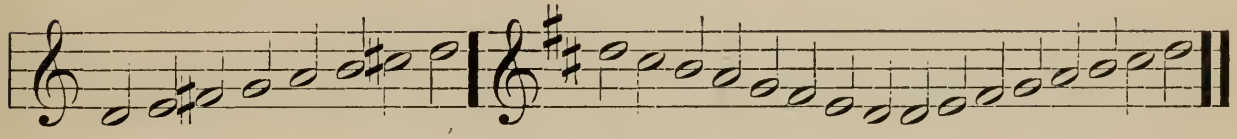
B. C. UNSELD.



Used by permission.

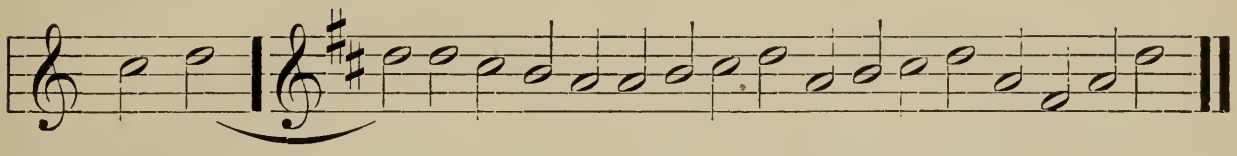
When D is chosen to represent Do, the tune is in the Key of D. In order to preserve the tune of the scale with D for Do, the use of two sharps (♯♯) becomes necessary. The tones constituting the scale in the key of D are: D, E, F sharp, G, A, B, C sharp and D. The two sharps become the sign of the key of D, and are placed after the clef.

45.



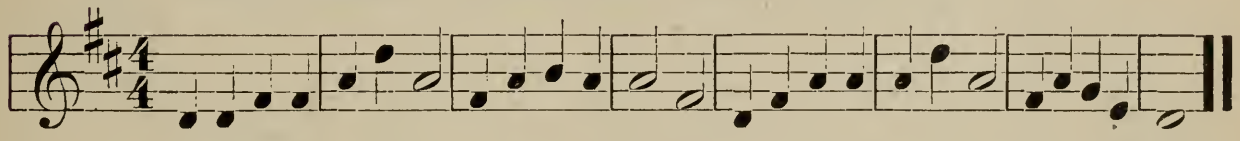
D E F sharp G A B C sharp D. Do ti la sol fa mi re do do re mi fa sol la ti do.

46. Pitch C.



Do re.....do do ti la sol sol la ti do sol la ti do sol mi sol do.

47. Four Part Measure. Indicated by $\frac{4}{4}$. Explain a Whole note.

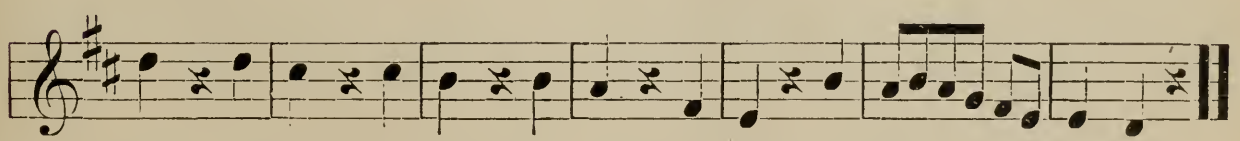


1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4
d d m m s d s m s l s s m d m s s s d s m s f r d.

48. Three Part Measure. Motions of the hand: Down, left, up.

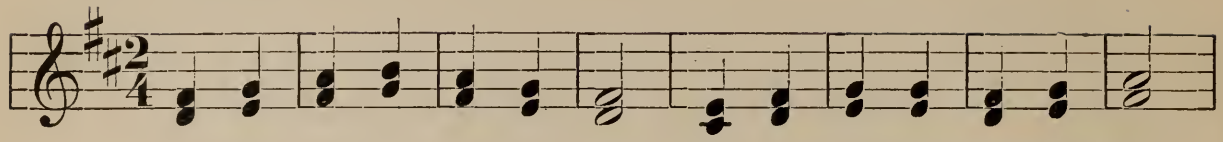


Jack and Jill went up the hill, To fetch a pail of wa-ter;

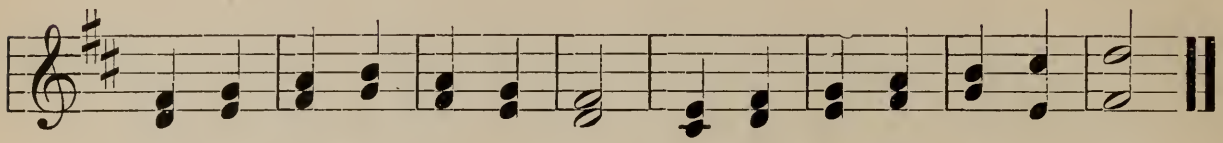


Jack fell down and broke his crown, And Jill came tumb - ling aft - er.

49. Beginning on three, or Mi.



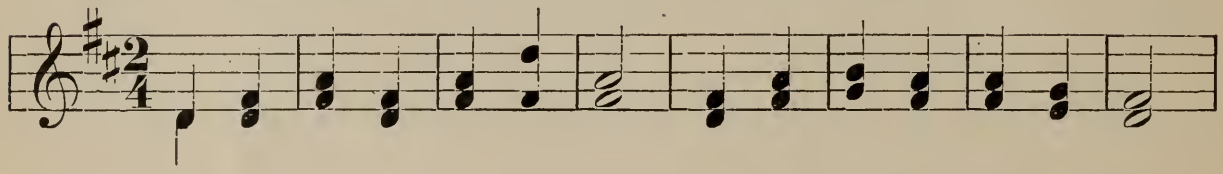
La - bor will to us se - cure Rich re - ward and friend-ship pure;



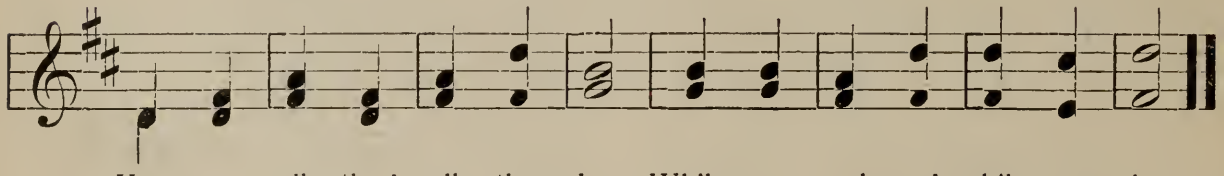
He who would this boon a - chieve, Press with vig - or to re - ceive.

Happy We.

50. **Two Part Exercise.** Each part to be first learned separately.



1. Hap - py, hap - py, hap - py we, As we sing in joy - ous glee!
2. Mer - ry, mer - ry, mer - ry bird In the leaf - y tree is heard!

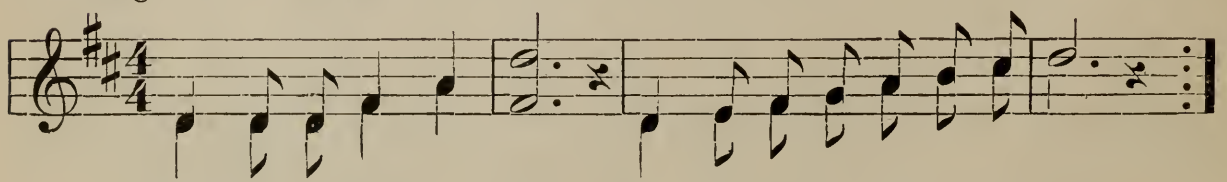


Hap - py all, thro' all the day, While we work and while we play.
Bird - ie, may we learn from thee, How to gay and hap - py be.

Come, Let Us Learn to Sing.

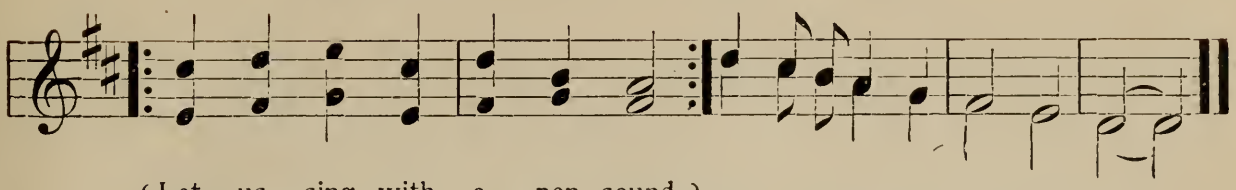
M. L. B.

51. The sign  is called a Repeat, and means that the passage so marked is to be sung twice.



Come, let us learn to sing, Do re mi fa sol la ti do;
Loud let our voi - ces ring, Do re mi fa sol la ti do.

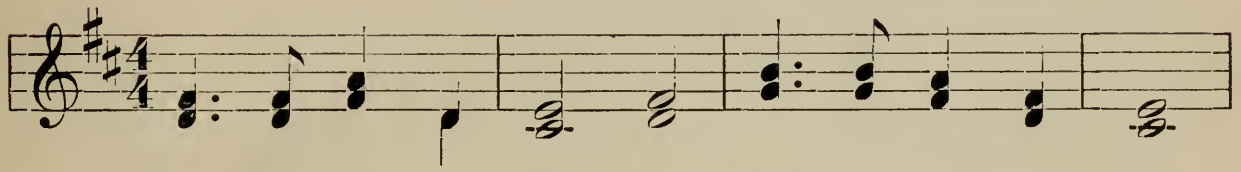
Come, Let Us Learn to Sing—Concluded.



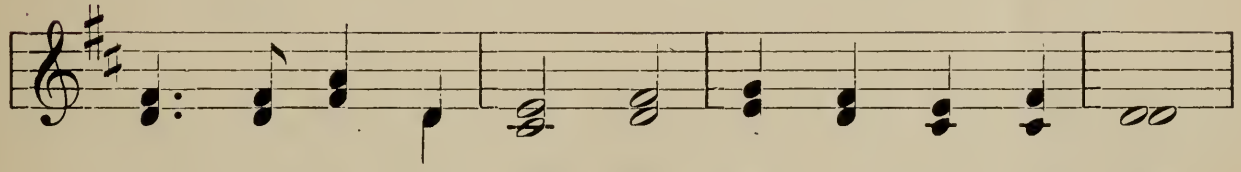
{Let us sing with o - pen sound,
{With our voi - ces full and round,} Do ti la sol fa mi re do.

A Child's Evening Song.

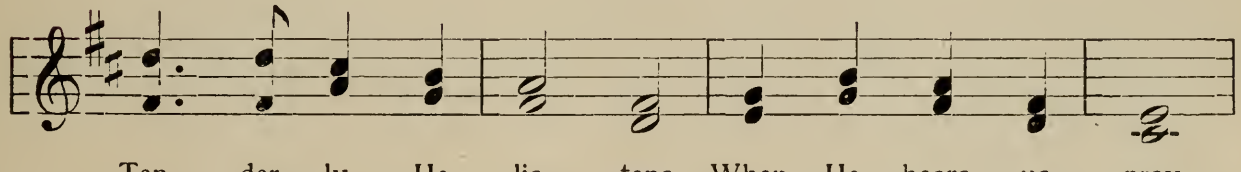
J. STAINER.



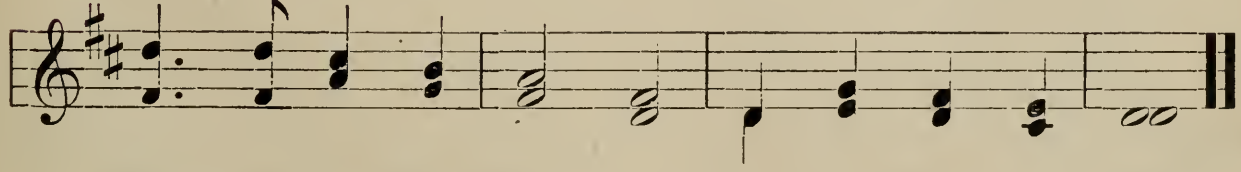
1. From the heav'n a - bove us, 'Mid the an - gels mild,
2. Boun - teous - ly He gives us Food and rai - ment still,



Looks a lov - ing Fa - ther Down on ev - 'ry child;
Gra - cious - ly He keeps us From each threat - 'ning ill.



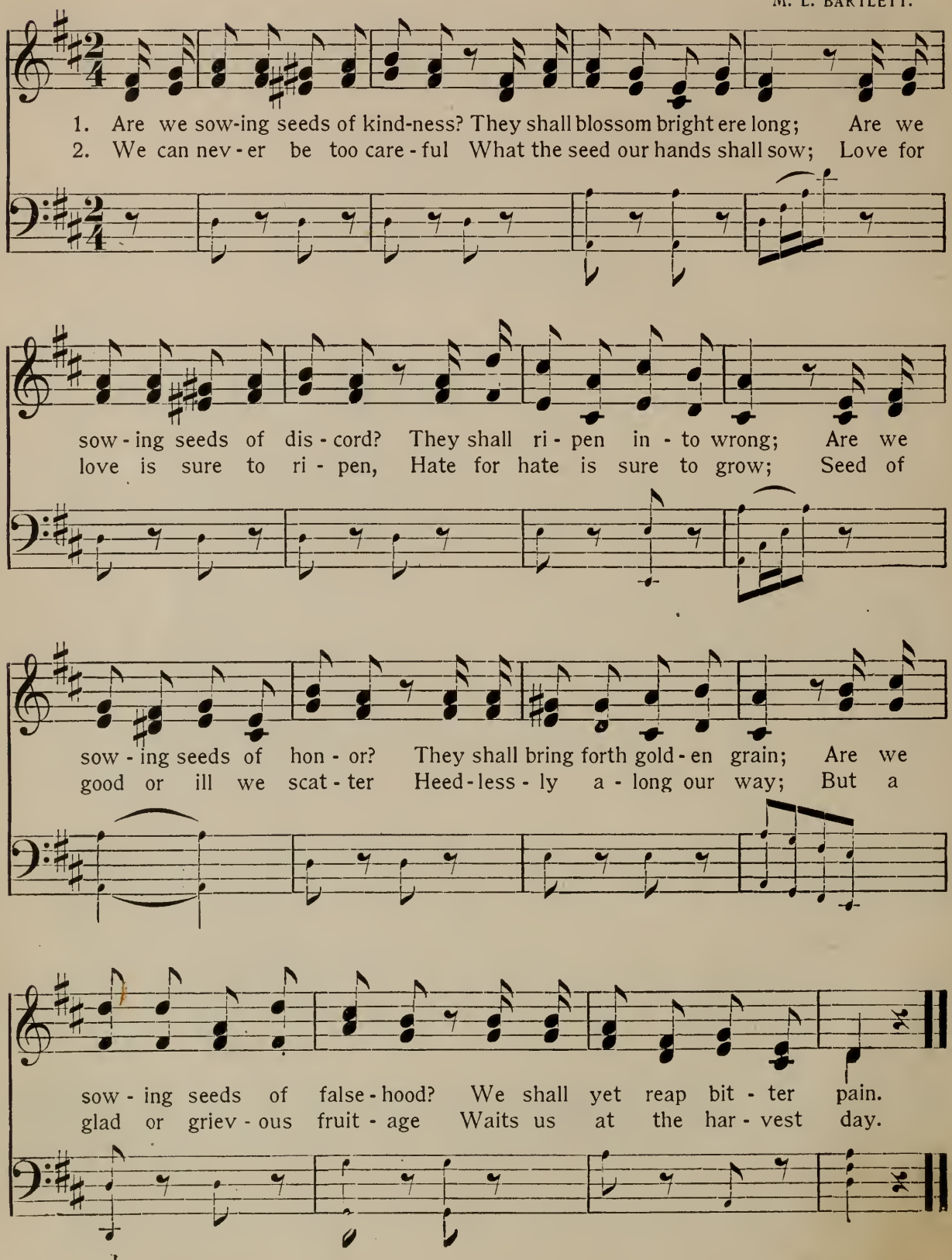
Ten - der - ly He lis - tens When He hears us pray,
Praise the lov - ing Fa - ther, Of His good - ness tell;



Faith - ful - ly He guides us, On our earth - ly way.
He will not for - sake us, He doth love us well.

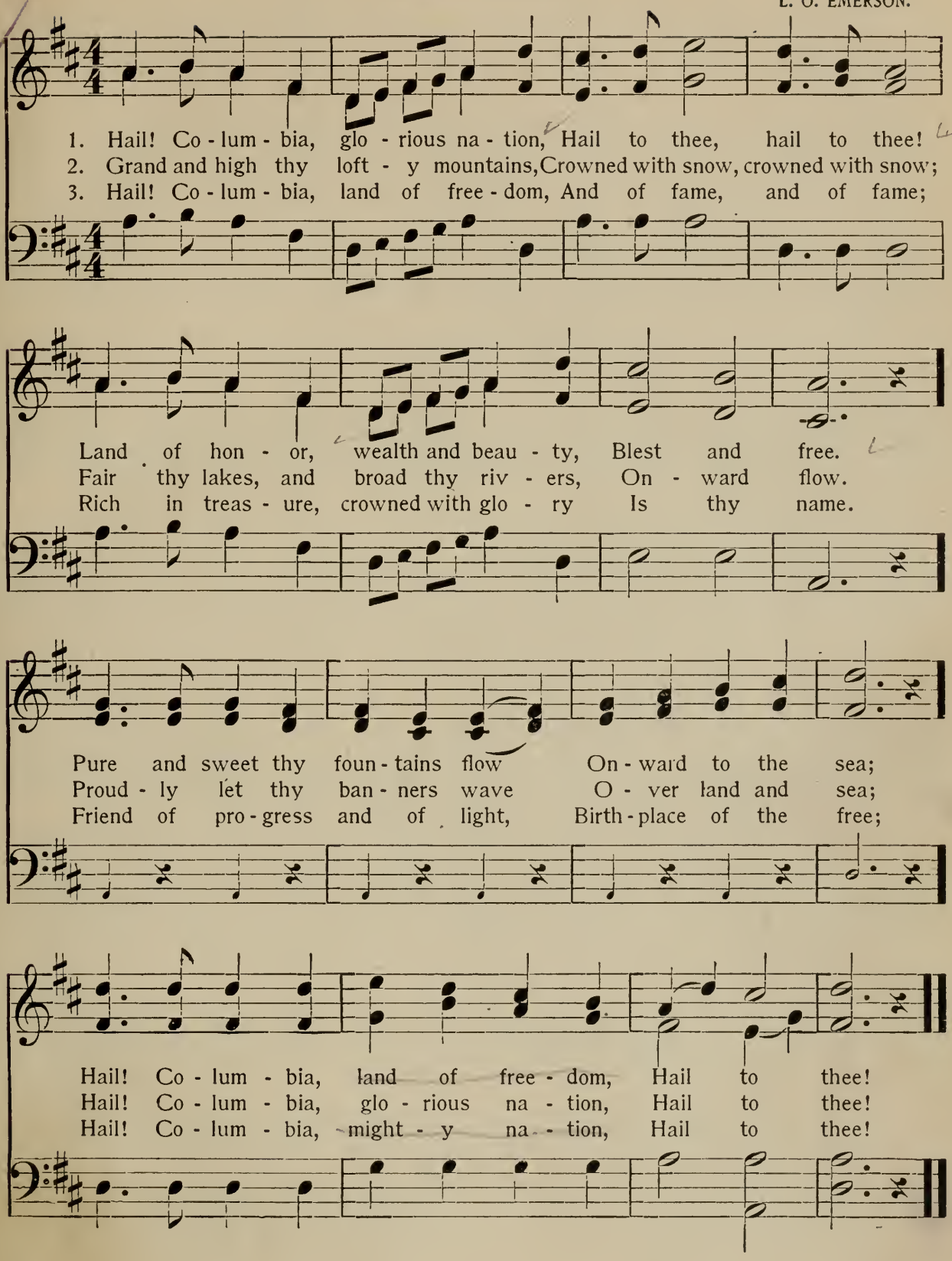
Seeds of Kindness.

M. L. BARTLETT.



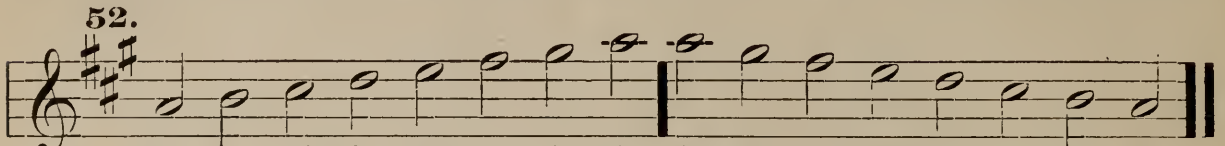
Hail! Columbia!

L. O. EMERSON.

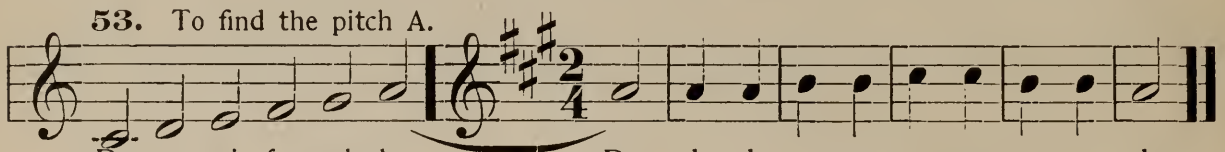


When A is chosen to represent Do the tune is in the *Key of A*. In order to preserve the correct order of intervals in this case, three sharps (♯♯♯) become necessary. The tones constituting the scale in the key of A are: A, B, C sharp, D, E, F sharp, G sharp and A. The three sharps become the sign of the key of A, and are placed after the clef.

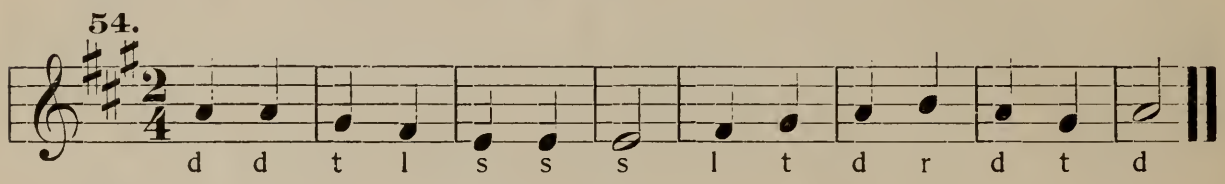
52.



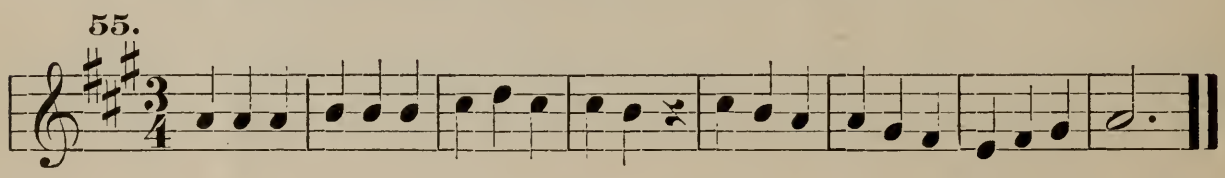
53. To find the pitch A.



54.



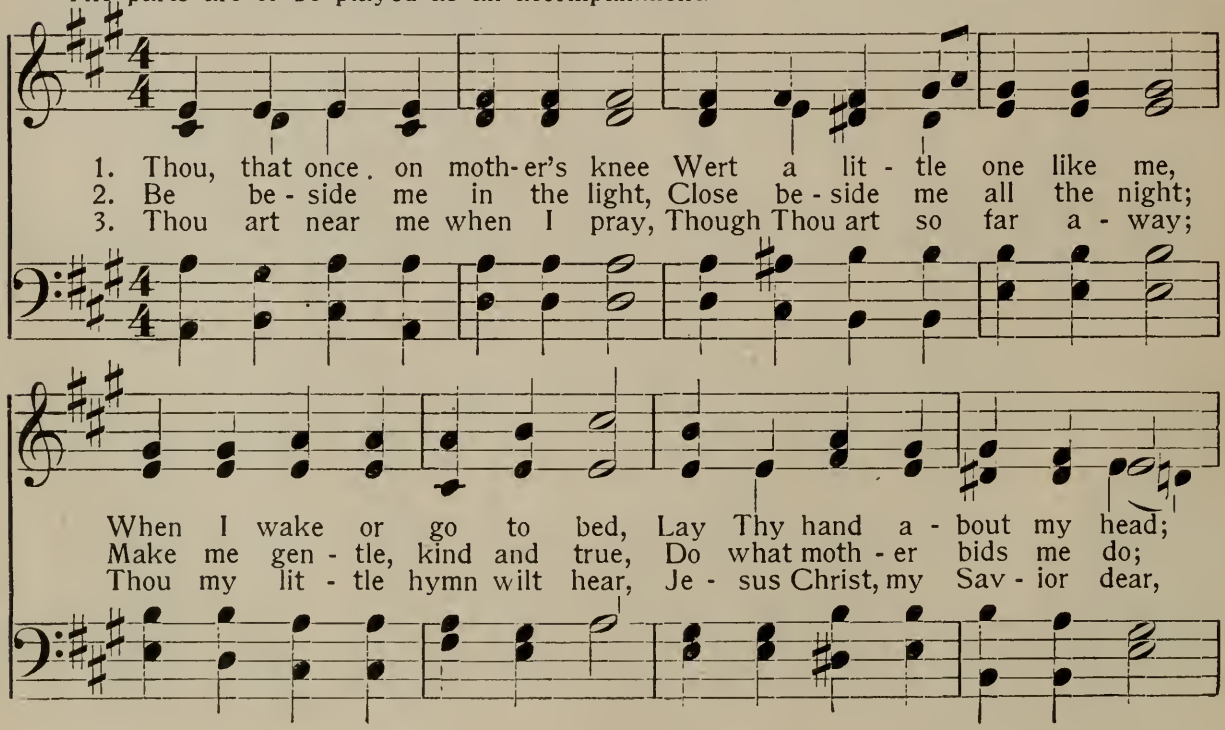
55.



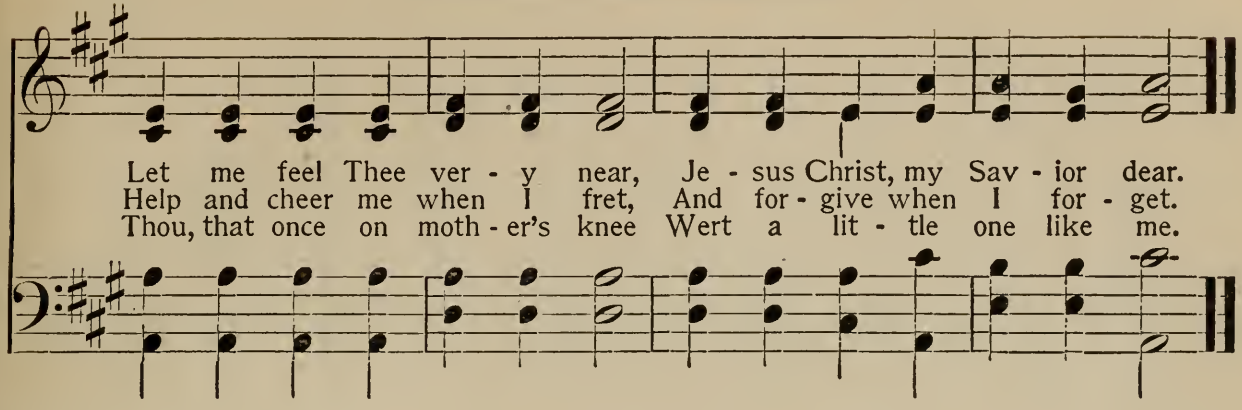
My Savior Dear.

B.

The parts are to be played as an accompaniment.



My Savior Dear—Concluded.



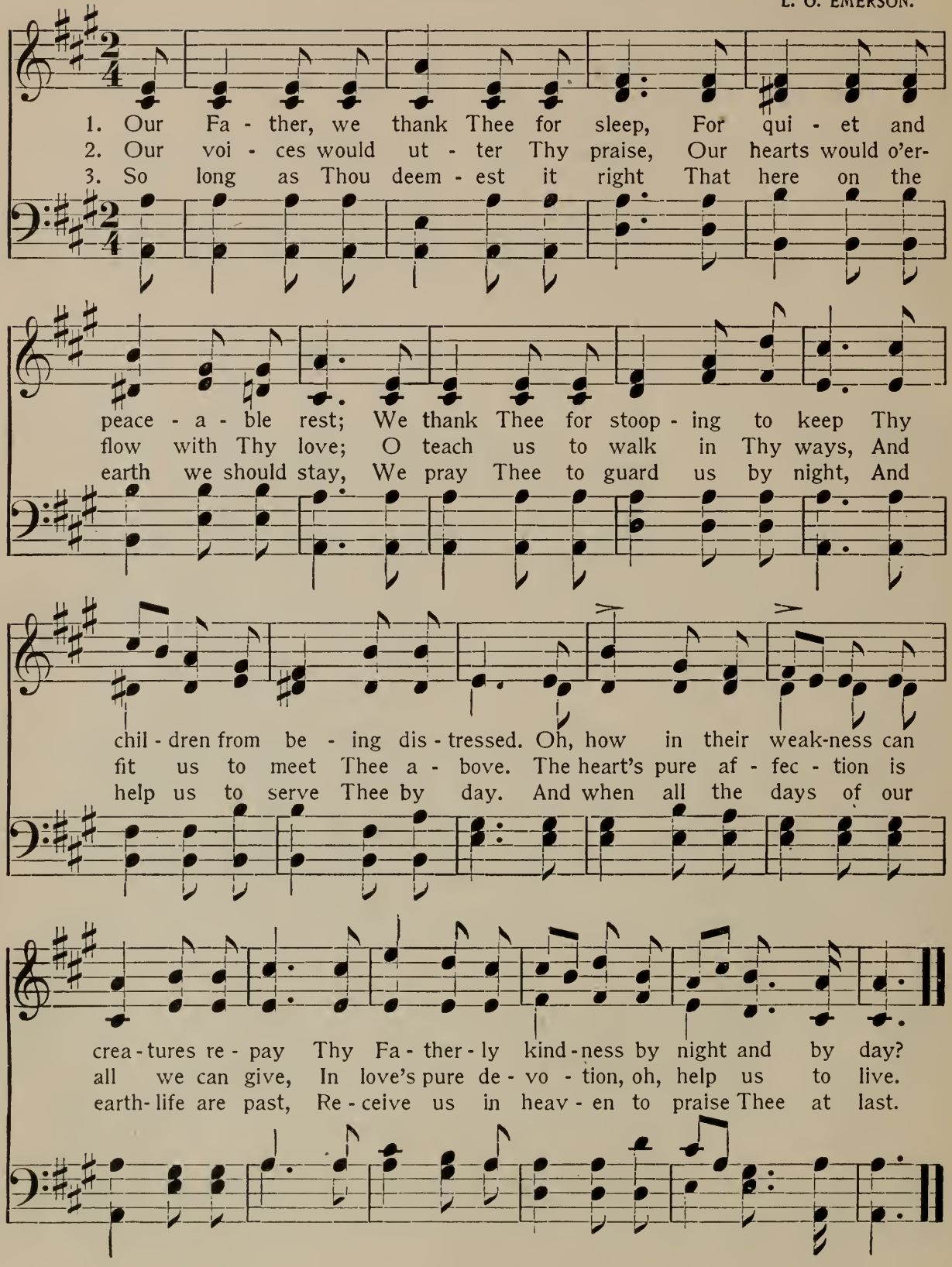
The Flowers Will Come in May.

J. F. KINSEY.



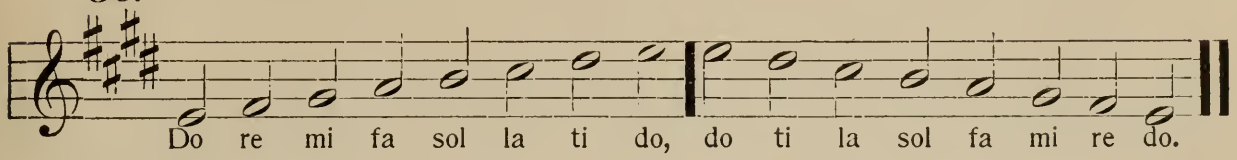
Morning Hymn.

L. O. EMERSON.

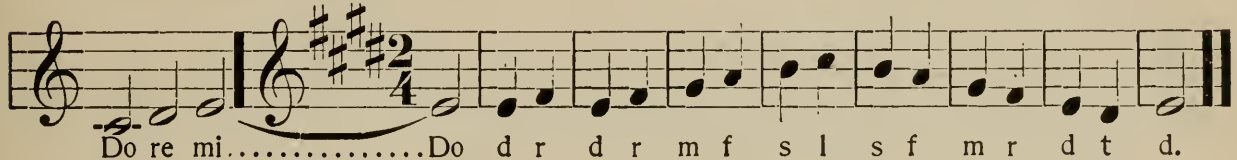


When E is chosen to represent Do, the tune is in the *Key of E.* The tones constituting the scale in the key of E are: E, F sharp, G sharp, A, B, C sharp, D sharp and E, the four sharps becoming the sign of the key of E.

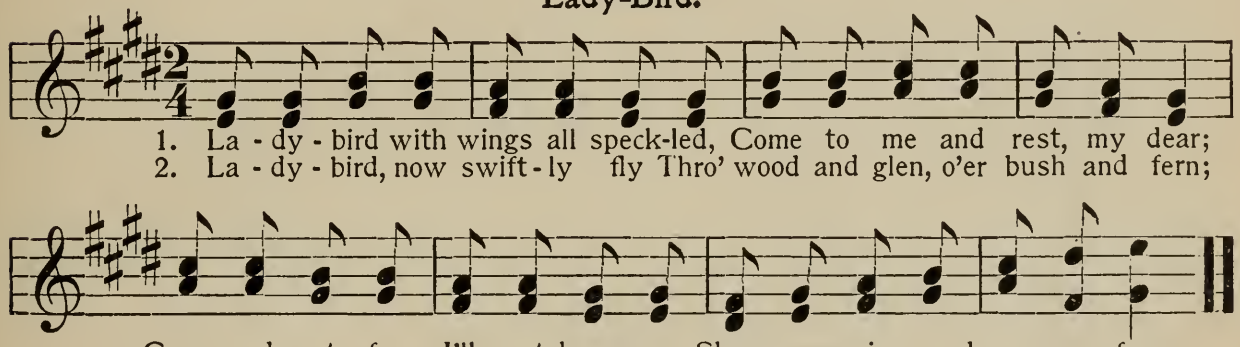
56.



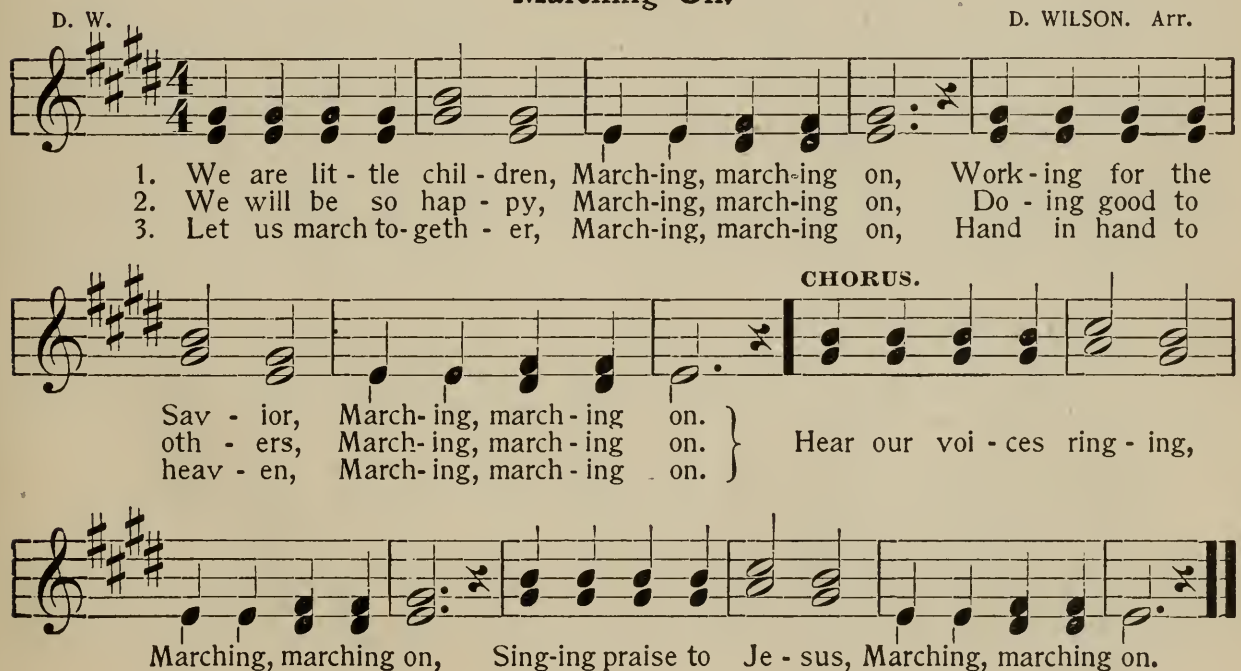
57. To find the pitch E.



Lady-Bird.

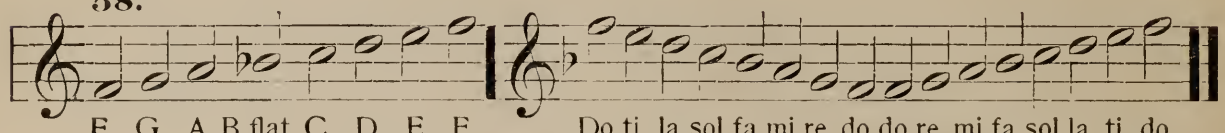


Marching On.



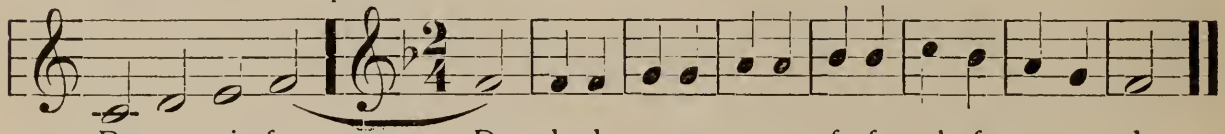
In a like manner, when F is chosen to represent Do, the tune is in the *Key of F.* In order to preserve the tune of the scale with F for Do, the use of one flat (♭) becomes necessary. The tones constituting the scale in the key of F are: F, G, A, B flat, C, D, E, F. The flat becomes the sign of the key of F, and is placed after the clef.

58.



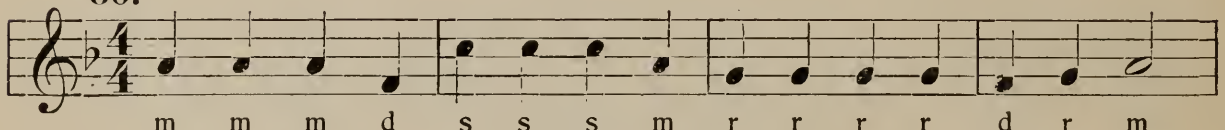
F G A B flat C D E F Do ti la sol fa mi re do do re mi fa sol la ti do.

59. To find the pitch F.

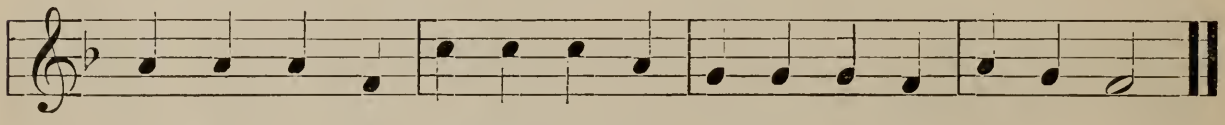


Do re mi fa..... Do d d r r m m f f sol f m r d

60.

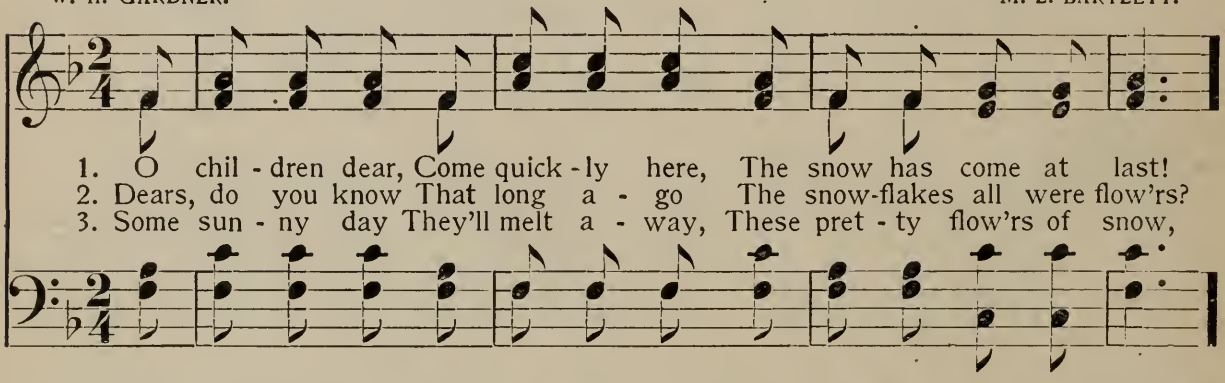


m m m d s s s m r r r r d r m

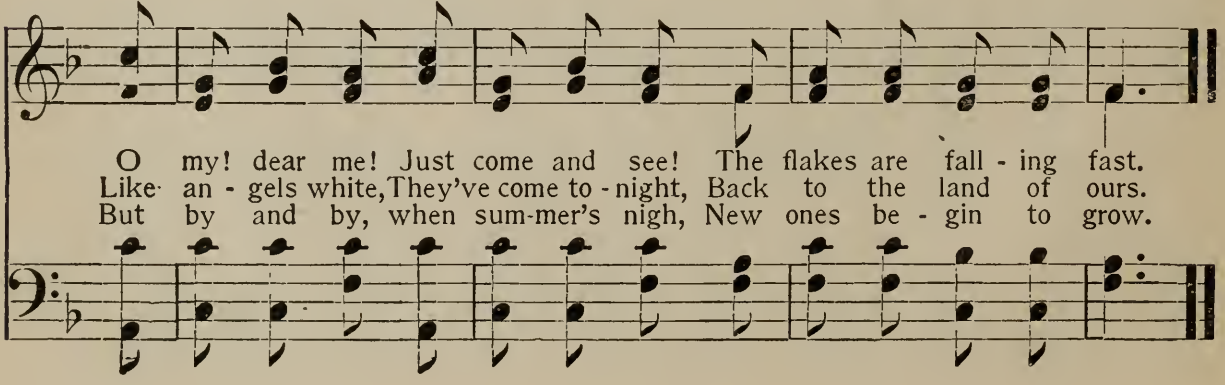


Song of the Snowbird.

W. H. GARDNER. M. L. BARTLETT.



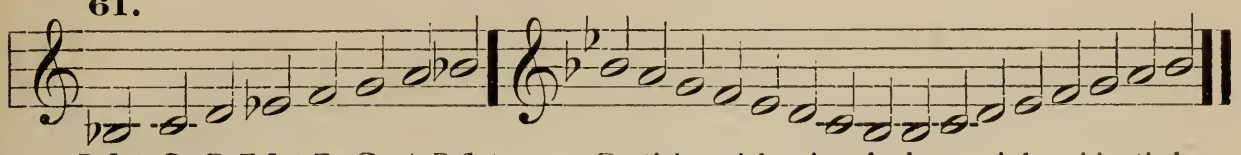
1. O chil - dren dear, Come quick - ly here, The snow has come at last!
2. Dears, do you know That long a - go The snow-flakes all were flow'rs?
3. Some sun - ny day They'll melt a - way, These pret - ty flow'rs of snow,



O my! dear me! Just come and see! The flakes are fall - ing fast.
Like an - gels white, They've come to - night, Back to the land of ours.
But by and by, when sum-mer's nigh, New ones be - gin to grow.

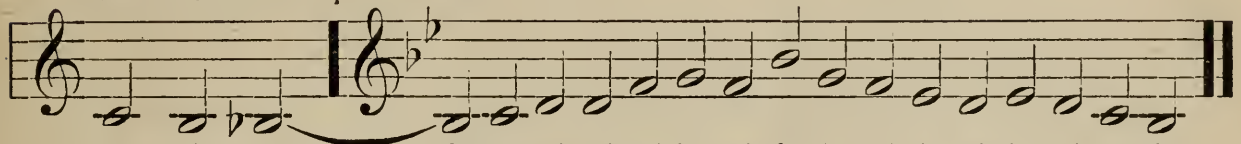
When B flat is chosen to represent Do, the tune is in the *Key of B Flat.* In order to preserve the correct order of intervals in this case, two flats (♭♭) become necessary. The tones constituting the scale in the key of B flat are: B flat, C, D, E flat, F, G, A, B flat. The two flats become the sign of the key of B flat, and are placed after the clef.

61.



B flat C D E flat F G A B flat. Do ti la sol fa mi re do do re mi fa sol la ti do.

62. To find the pitch B flat.



Do ti te.....do re mi mi sol la sol do la sol fa mi fa mi re do.

63.



s d m s l d l s s s d d s m r.

Gondola Song.

W. H. GARDNER. BARTLETT.

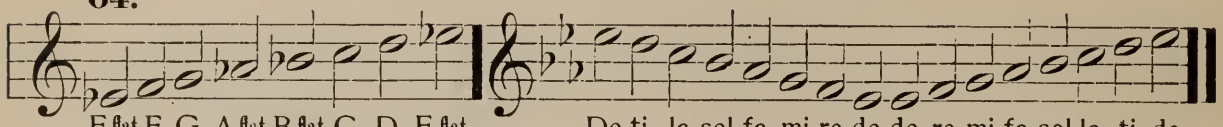


1. Moon-beams danc - ing, Soft eyes glanc - ing, As we ride the wa - ters bright;
2. Crowned with flow - ers, In love's bow - ers, As we breathe love's ec - sta - sy,
3. Morn is break - ing, Hearts are wak - ing From their dreams of love and bliss;

Bright - ly beam - ing, Life is gleam - ing With a ro - sy, wondrous light.
Hearts are sigh - ing, Lips are vy - ing In the sweet-est po - e - sy.
Night is dy - ing, Day is fly - ing To his loved one with a kiss.

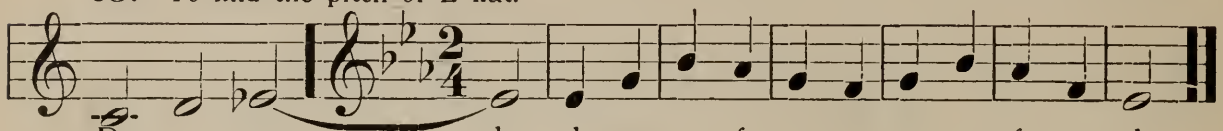
When E flat is chosen to represent Do, the tune is in the *Key of E Flat.* In order to preserve the correct order of intervals in this case, three flats (♭♭♭) become necessary. The tones constituting the scale in the key of E flat are: E flat, F, G, A flat, B flat, C, D, E flat. The three flats become the sign of the key of E flat, and are placed after the clef.

64.



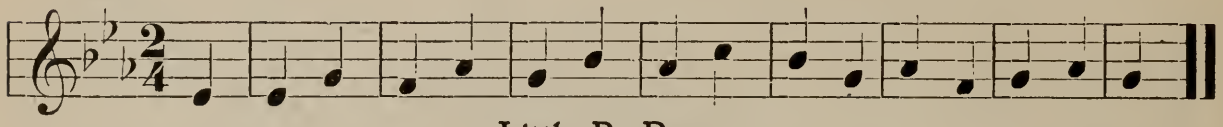
E flat F G A flat B flat C D E flat. Do ti la sol fa mi re do do re mi fa sol la ti do.

65. To find the pitch of E flat.



Do re me.....do d m s f m r m s f r d.

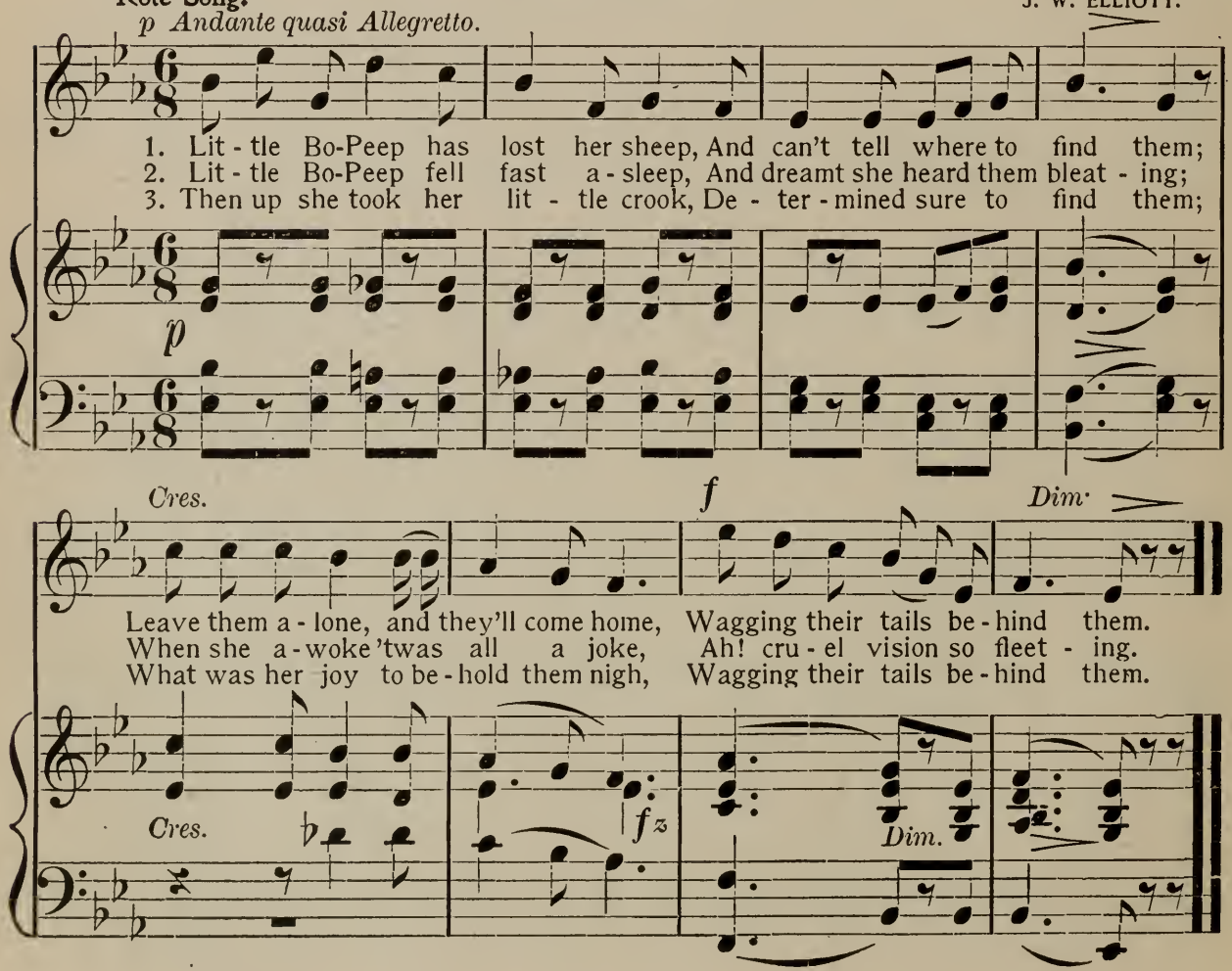
66.



Little Bo-Peep.

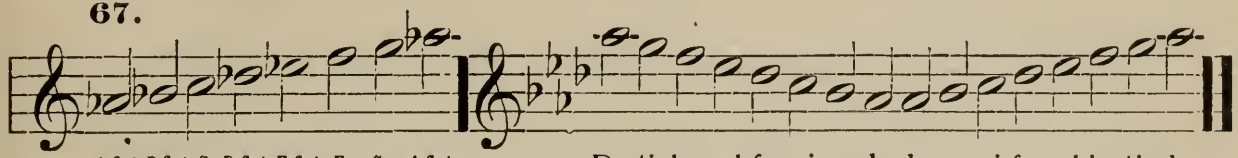
Rote Song. J. W. ELLIOTT.

p Andante quasi Allegretto.

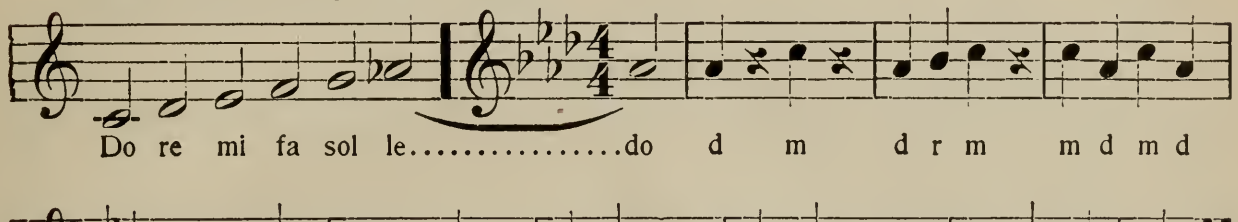


When A flat is chosen to represent Do, the tune is in the *Key of A Flat.* In order to preserve the correct order of intervals, four flats (♭♭♭♭) become necessary. The tones constituting the scale in the key of A flat are: A flat, B flat, C, D flat, E flat, F, G, A flat. The four flats become the sign of the key of A flat.

67.

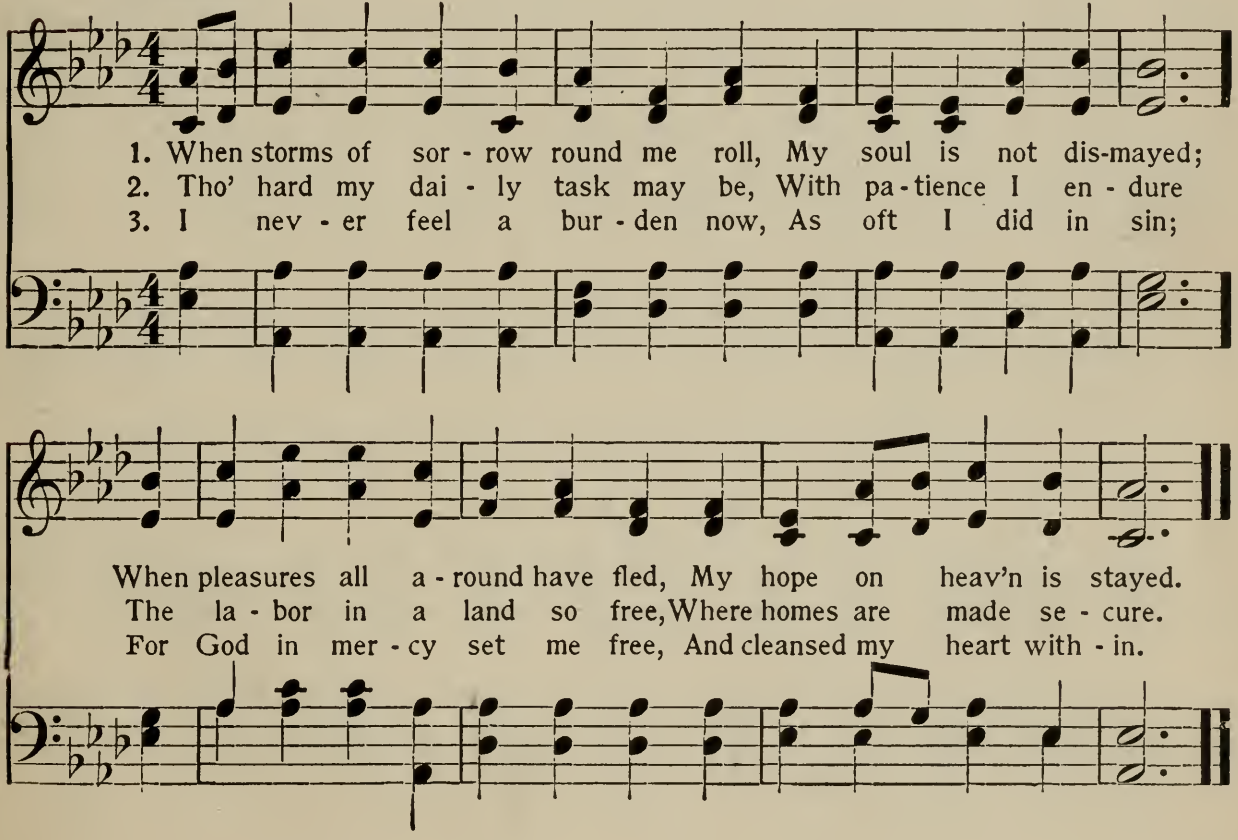


68. To find the pitch of A Flat.



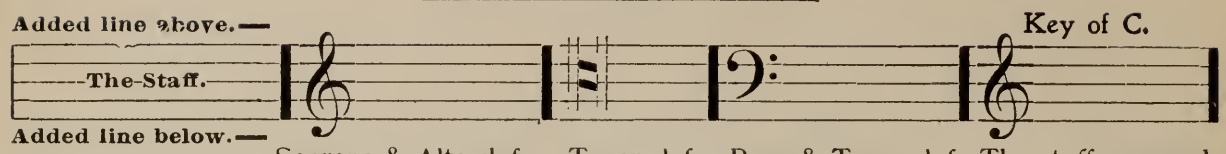
Storms of Sorrow.

Andantino. K.

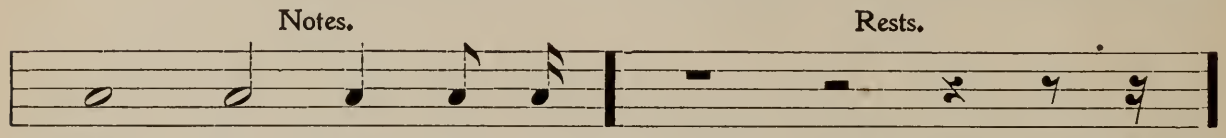


THE MAIN FACTS IN MUSIC.

A Reference Table.

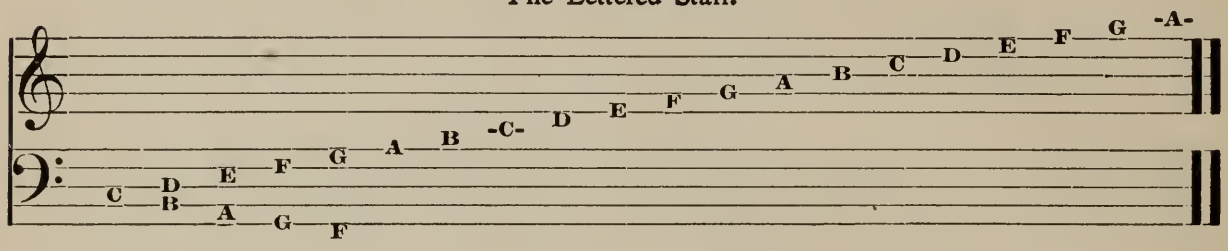


Soprano & Alto clef. Tenor clef. Bass & Tenor clef. The staff prepared.

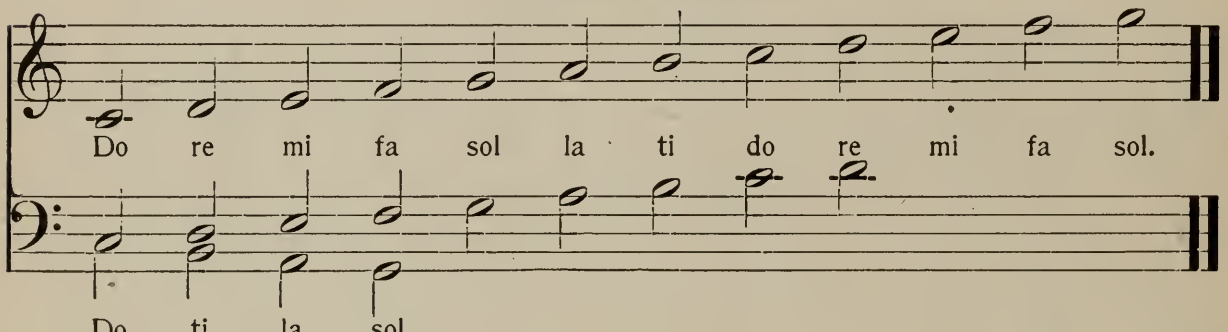


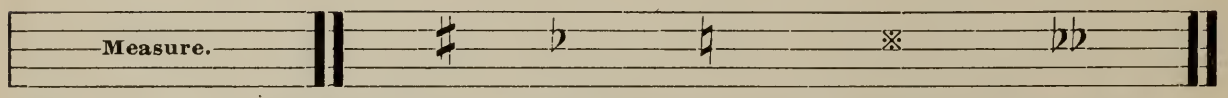
Whole, half, quarter, eighth, sixteenth. Whole, half, quarter, eighth, sixteenth.

The Lettered Staff.



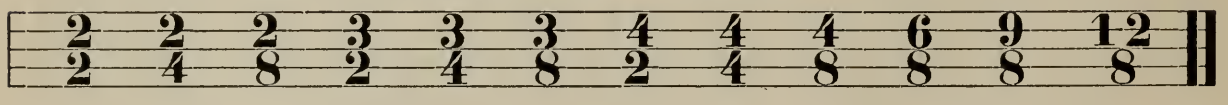
The Scale, Key of C.

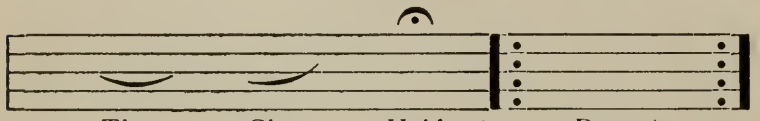




Bar. Double bar. Sharp. Flat. Natural or cancel. Double sharp. Double flat.

Time Signs, or Varieties of Measure.





Tie. Slur. Hold. Repeat.

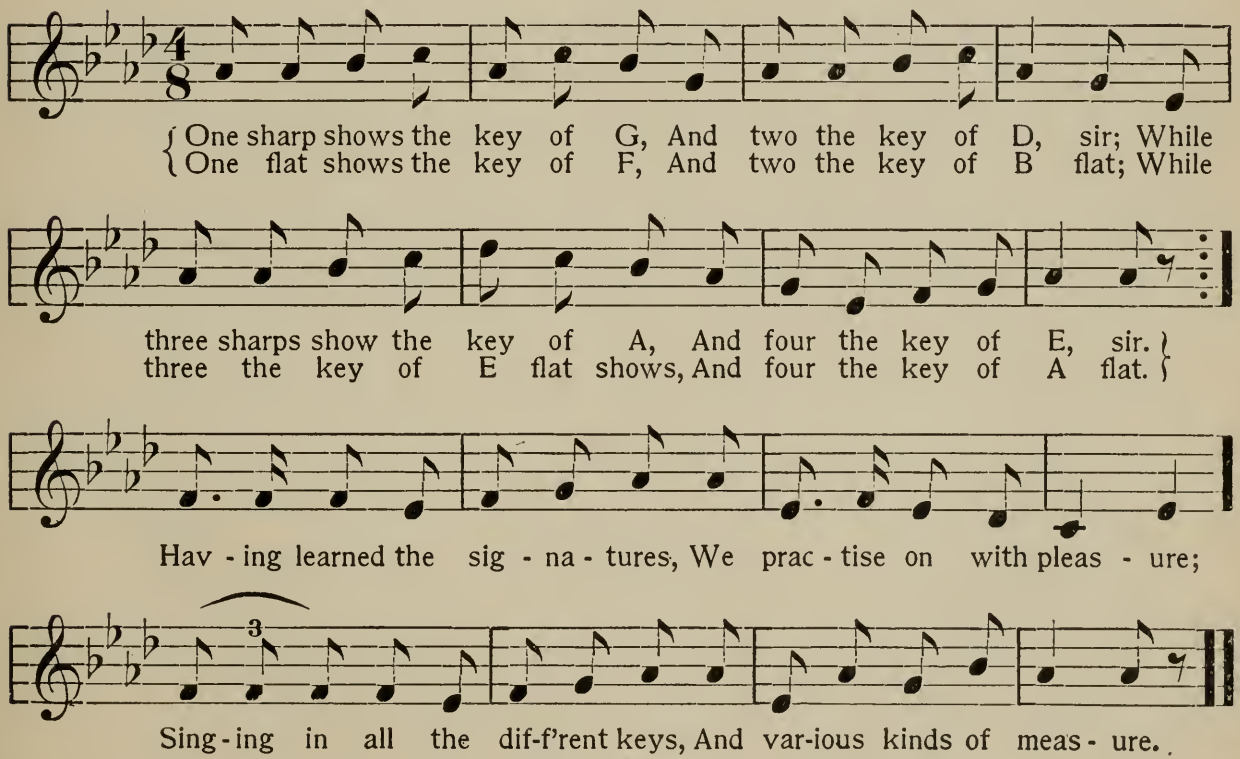
D. C. means, Go to the beginning.
D. S. means, Go to sign (𝄋).

Key Signs.



The position of Do with the Tenor clef,  is the same as that of the Soprano or G clef.

Song of the Keys.



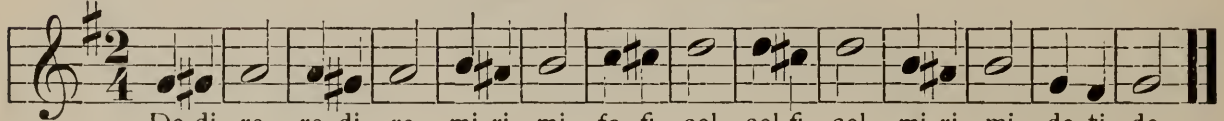
Chromatic Scale.

1.

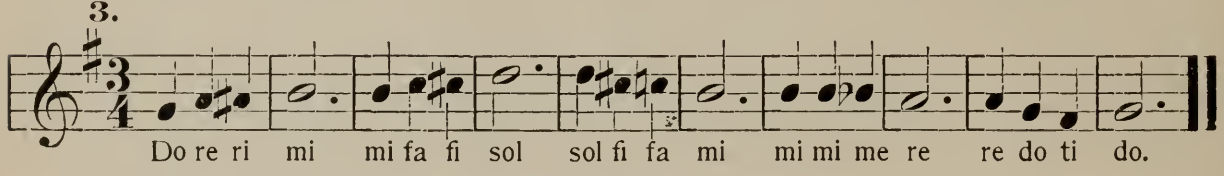


Common Chromatic Intervals.

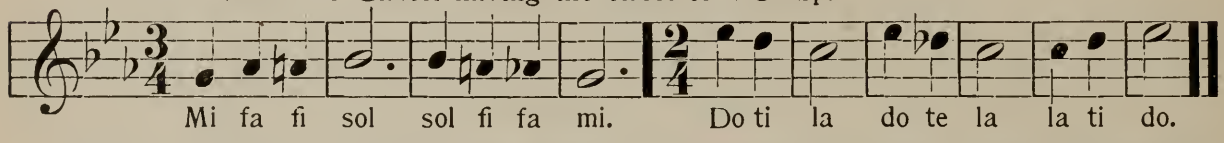
2.



3.



4. The Natural or Cancel having the effect of a Sharp.



NOTE TO TEACHERS:—Exercise your pupils thoroughly in the practise of the scale through all the keys, until they are able to name all the tones that constitute them, *i. e.*, pitch names and scale names.

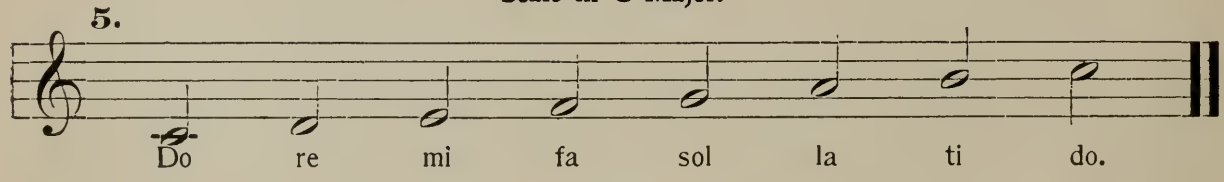
The Minor Scale.

The Minor Scale differs from the Major Scale in the order of its intervals, the marked difference being the third; that of the Major being a *Major* third, while that of the Minor is a *Minor* third. The Minor Scale is based upon the sixth degree of its relative Major.

Every Major Scale has its relative Minor Scale, and every Minor Scale its relative Major Scale.

Scale in C Major.

5.



Scale in A Minor.

6. Relative Minor.

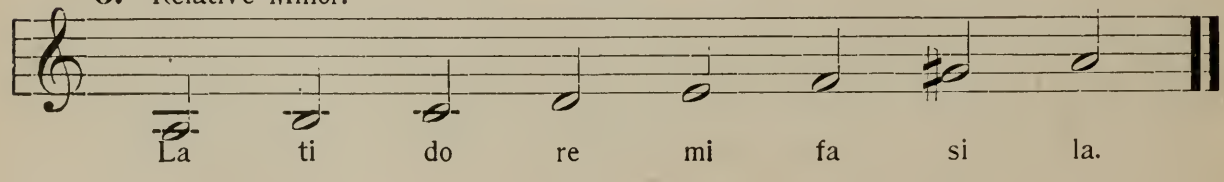
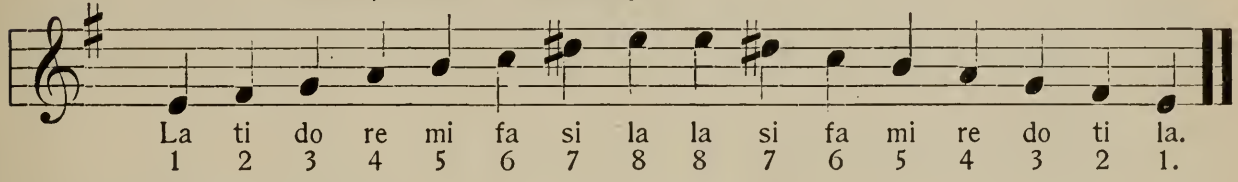


Table of Major and Minor Scales—Continued.

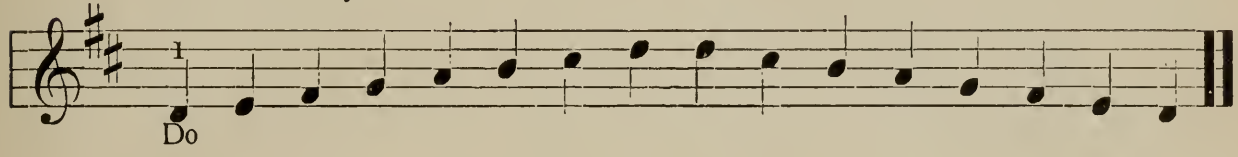
7. Scale of G Major.



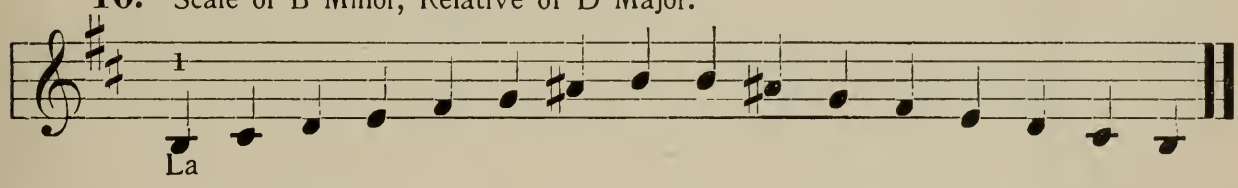
8. Scale of E Minor, Relative of G Major.



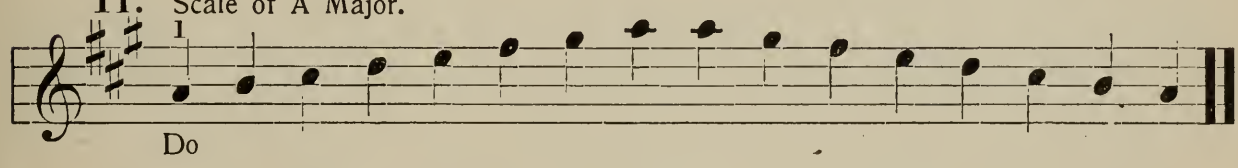
9. Scale of D Major.



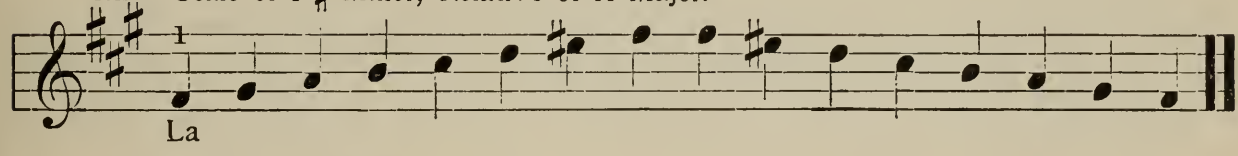
10. Scale of B Minor, Relative of D Major.



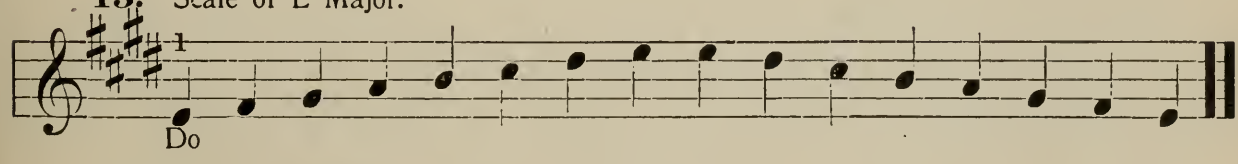
11. Scale of A Major.



12. Scale of F♯ Minor, Relative of A Major.



13. Scale of E Major.



14. Scale of C♯ Minor, Relative of E Major.

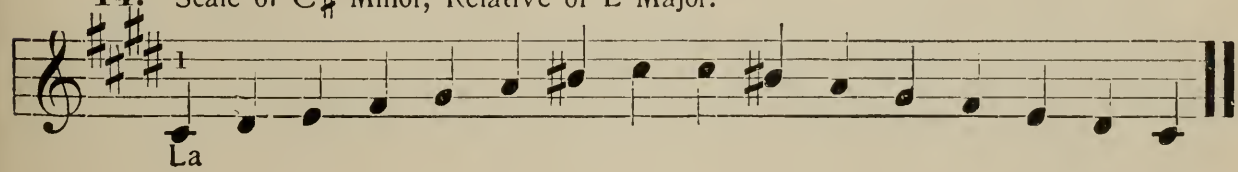
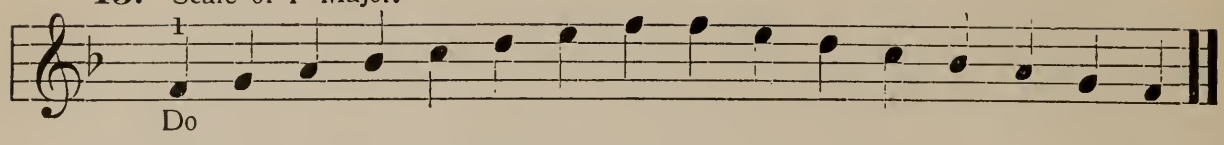
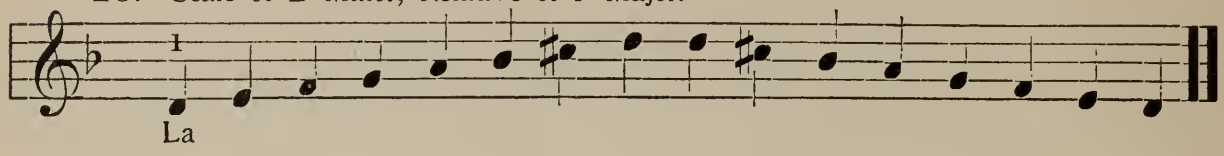


Table of Major and Minor Scales—Concluded.

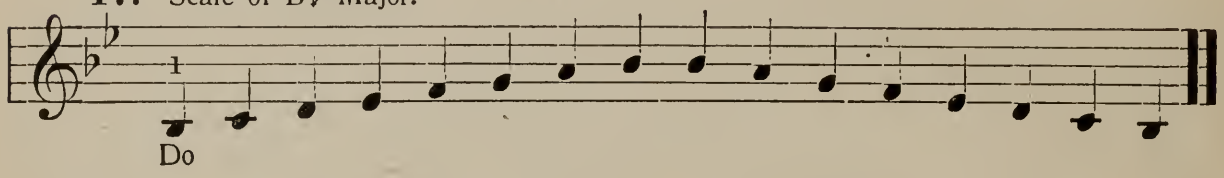
15. Scale of F Major.



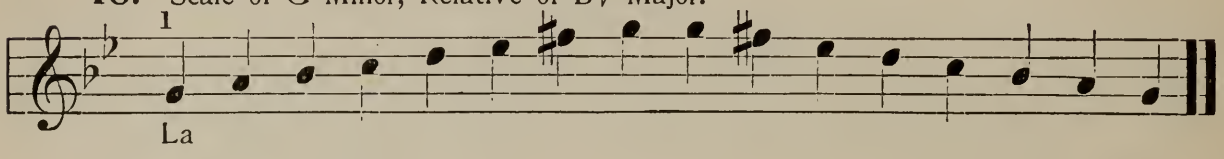
16. Scale of D Minor, Relative of F Major.



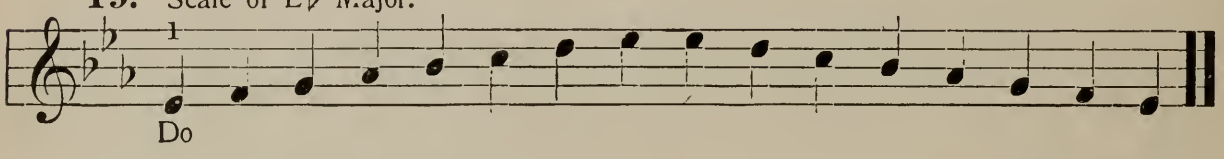
17. Scale of B♭ Major.



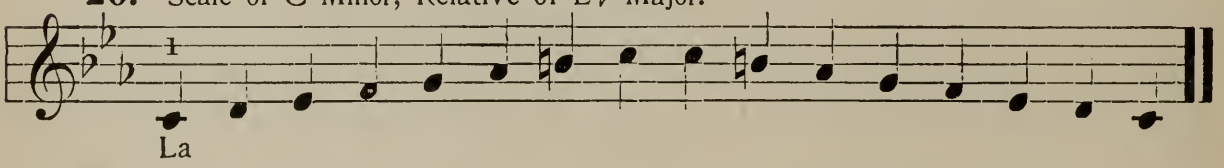
18. Scale of G Minor, Relative of B♭ Major.



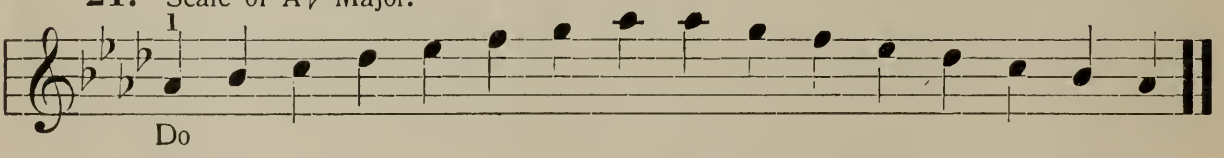
19. Scale of E♭ Major.



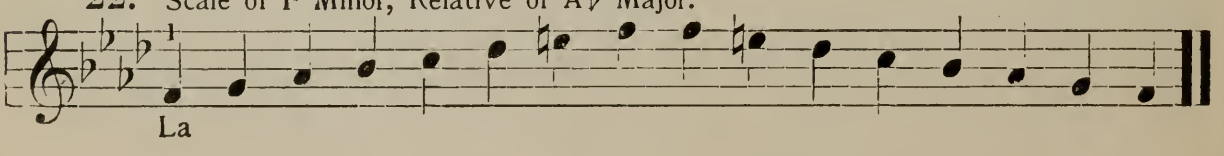
20. Scale of C Minor, Relative of E♭ Major.



21. Scale of A♭ Major.

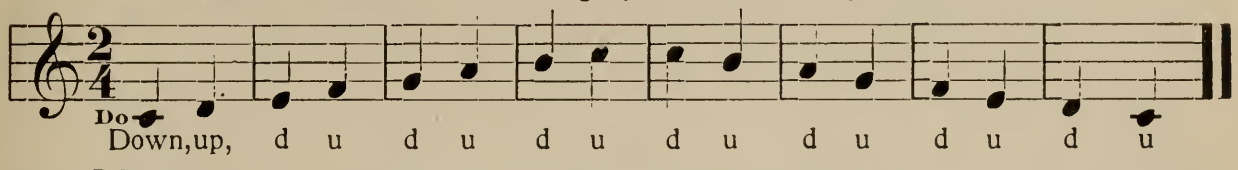


22. Scale of F Minor, Relative of A♭ Major.



Time Exercises.

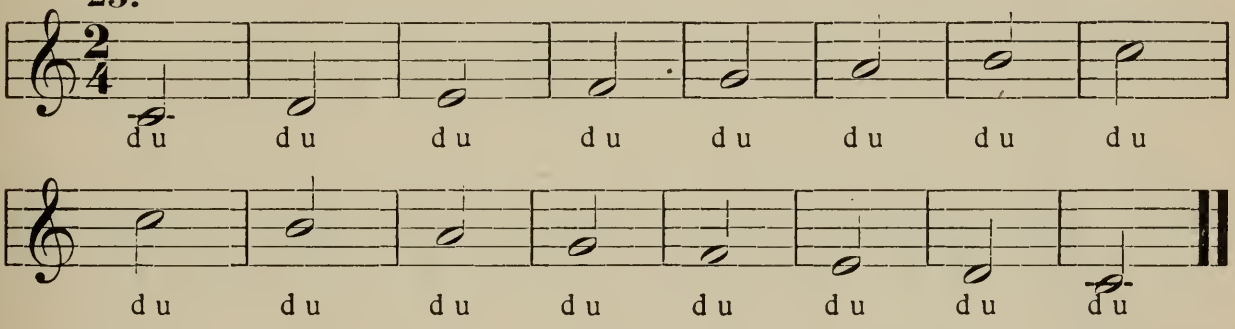
23. **Two-Part Measure.** To be sung by note and the syllable La.



24.



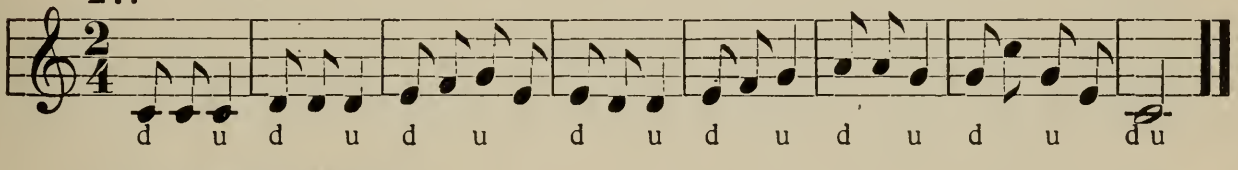
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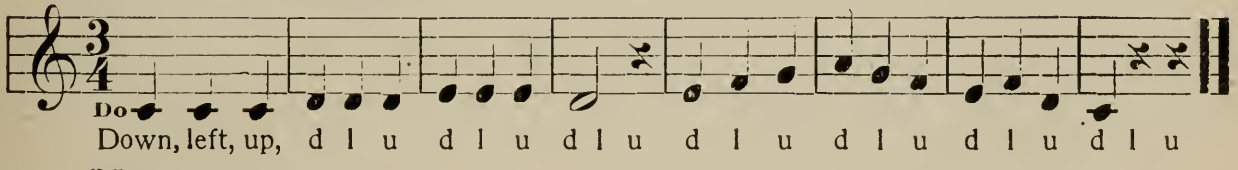
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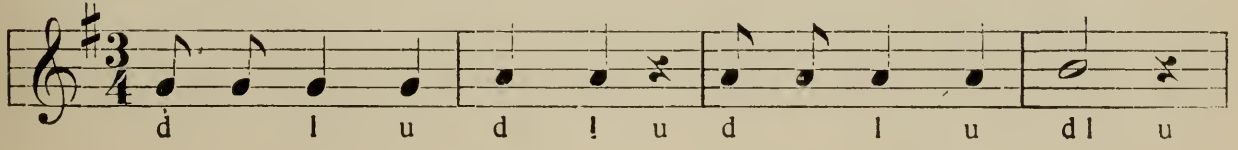
27.



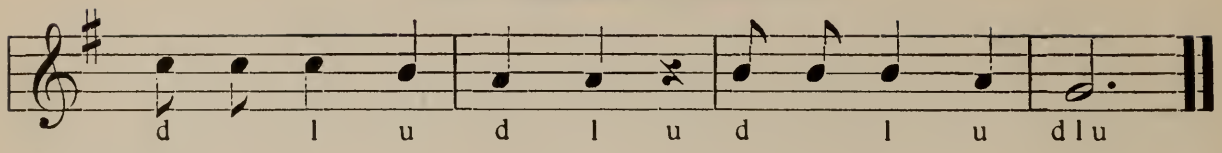
28. **Three-Part Measure.**



29.



Time Exercises—Concluded.



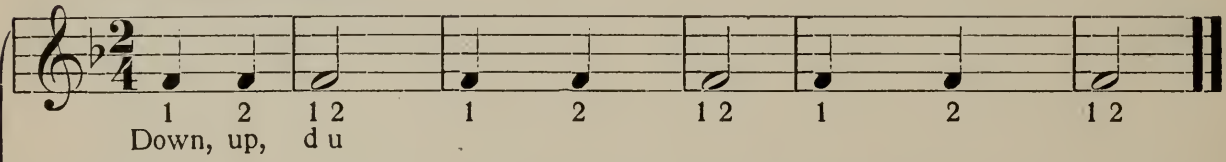
30.



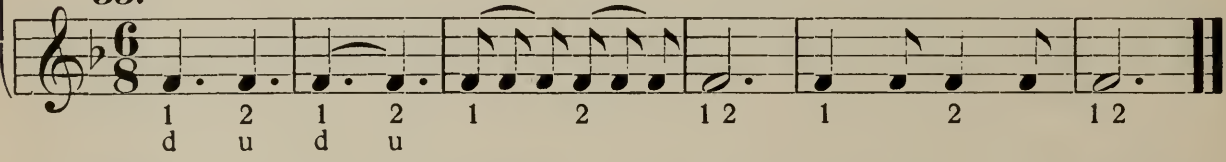
31. Four-Part Measure.



32. Six-Part Measure.



33.

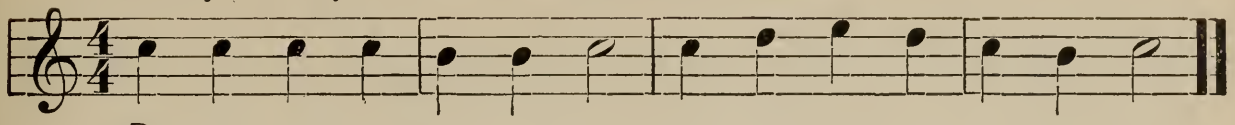


34.



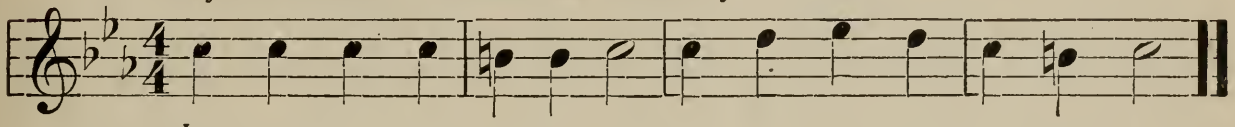
Studies in Major and Minor.

35. Key of C Major.



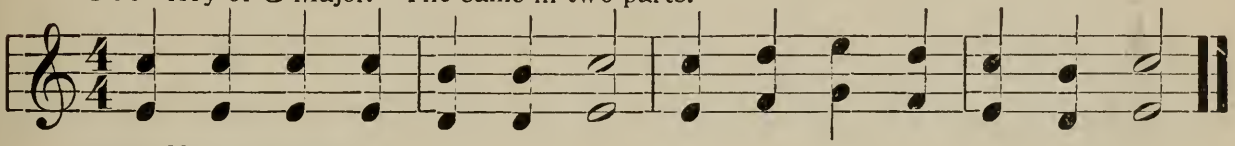
Do

36. Key of C Minor. The same tune in the Key of C Minor.

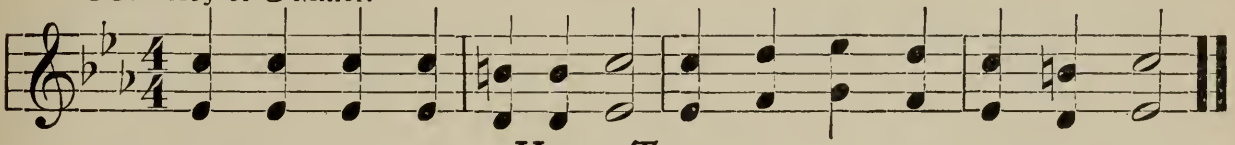


La

37. Key of C Major. The same in two parts.

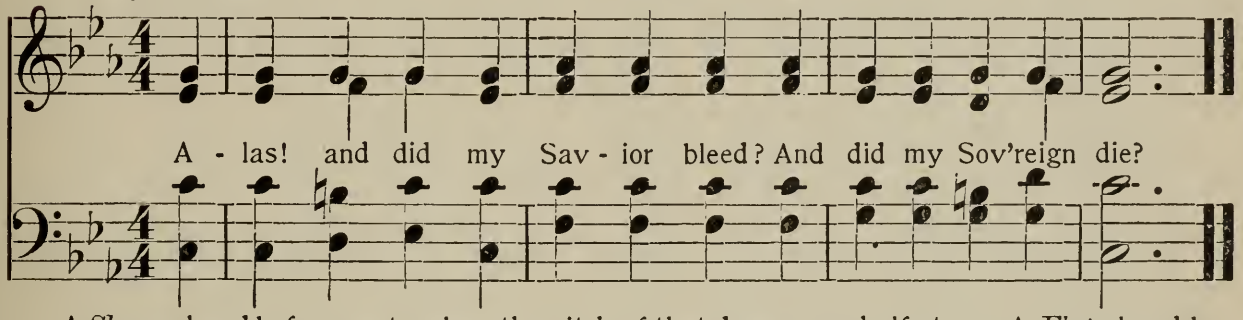


38. Key of C Minor.



Hymn Tune.

Key of C Minor.



A *Sharp* placed before a note raises the pitch of that degree one half step. A *Flat* placed before a note depresses the pitch of that degree one half step. The *Natural* cancels the effect of a sharp or flat, and in flat keys acts as a sharp when needed. (See page 36.)

The sharp, flat, and natural are called *Accidentals*, and are only effective in the measures in which they are placed, and do not extend beyond the bar. The *Flats* and *Sharps* in the signature place, affect the degrees of the staff on which they are placed throughout the piece unless cancelled.

The position of the syllables of the scale in the keys of D flat and G flat, are the same as in the keys of D and G.

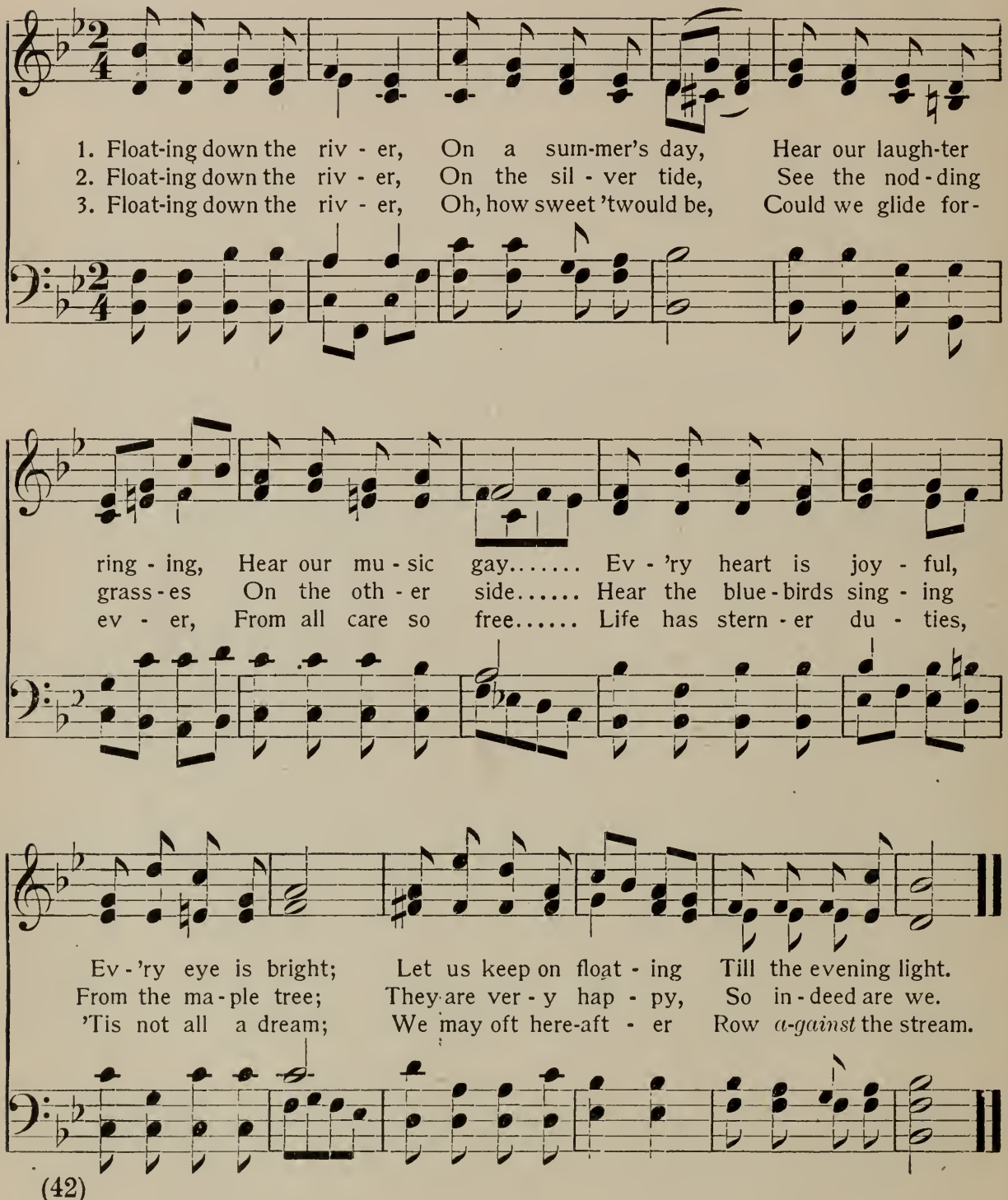
Signs of Expression.

Piano, *p*, soft.
Pianissimo, *pp*, very soft.
Mezzo forte, *mf*, medium degree of power.
Forte, *f*, loud.
Fortissimo, *ff*, very loud.
Crescendo,  .
Diminuendo,  .
Swell,  .
Staccato, ' ' ' ' short and detached.

Moderato, in moderate time.
Largo, slow.
Andante, medium.
Allegro, fast.
Allegretto, fast, light, and buoyant.
Tempo means Time and Movement first adopted.
Accented strongly, ∧ ∧ ∧.

Floating Down the River.

W. H. GARDNER. M. L. BARTLETT.



Stand Up for Jesus.

To be sung in strict time.

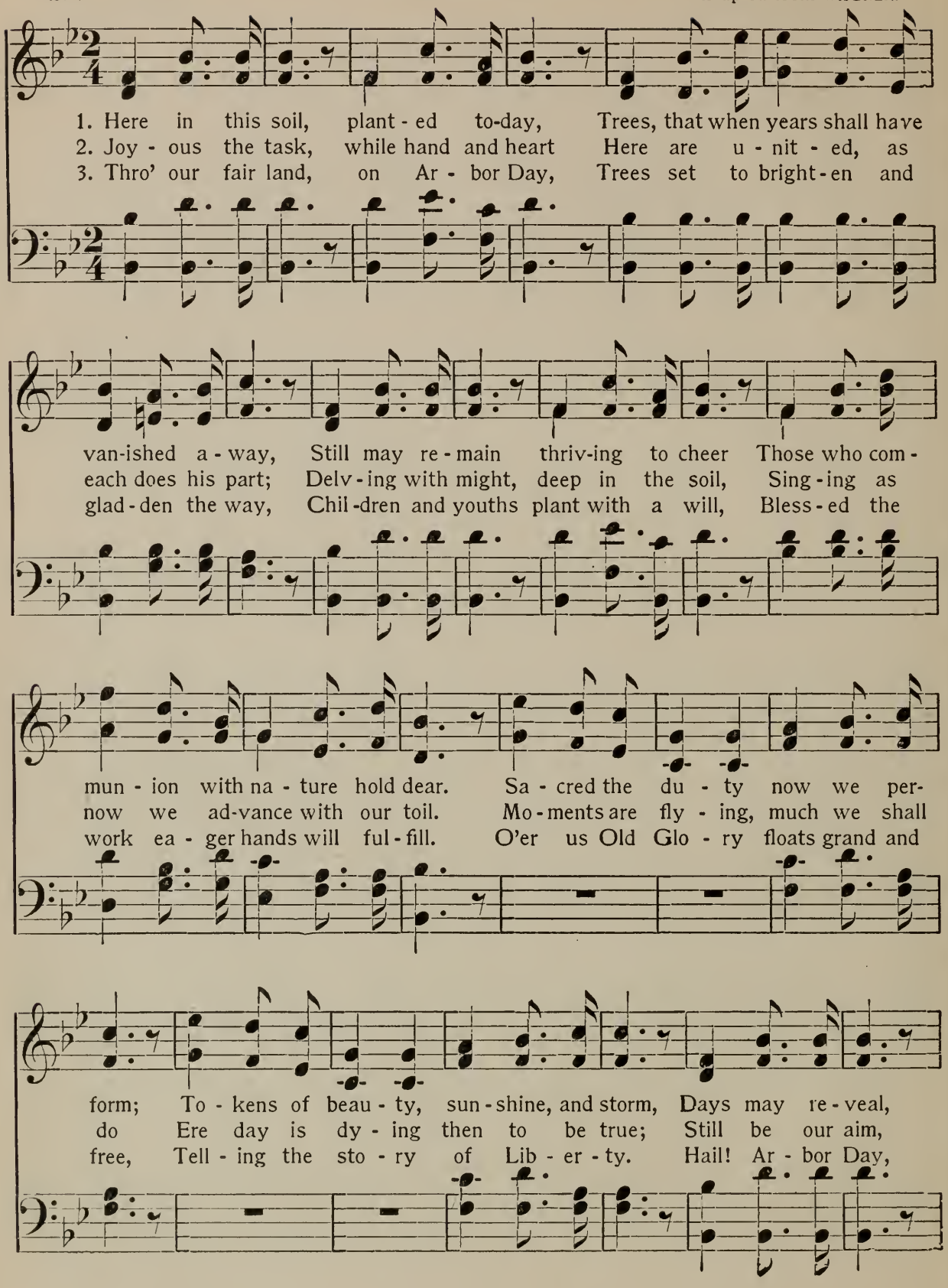
Allegro.

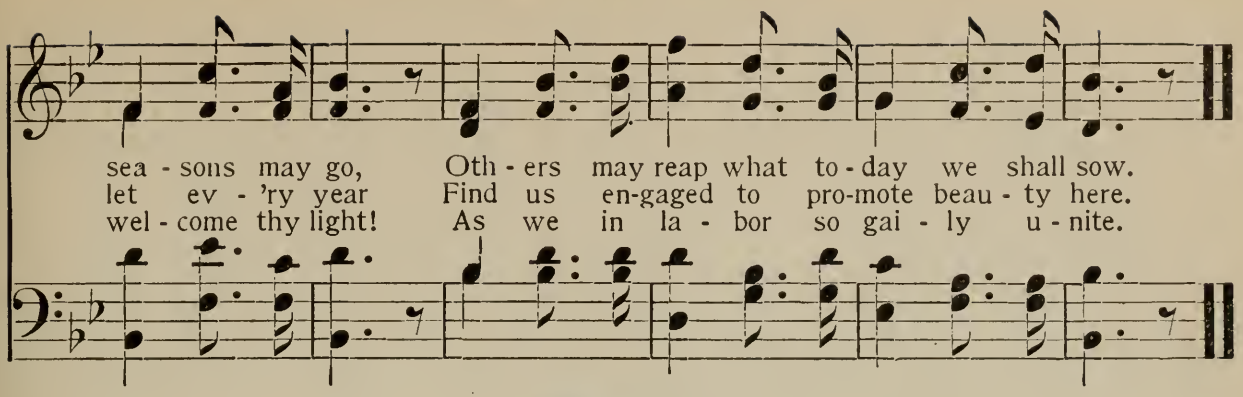
M. L. BARTLETT.



Hail! Arbor Day.

LAURA E. NEWELL. Adapted from WAGNER.





Morning.

B. C. UNSELD.



Used by permission.

Little Birdie in the Tree.

T. M. T. T. MARTIN TOWNE.

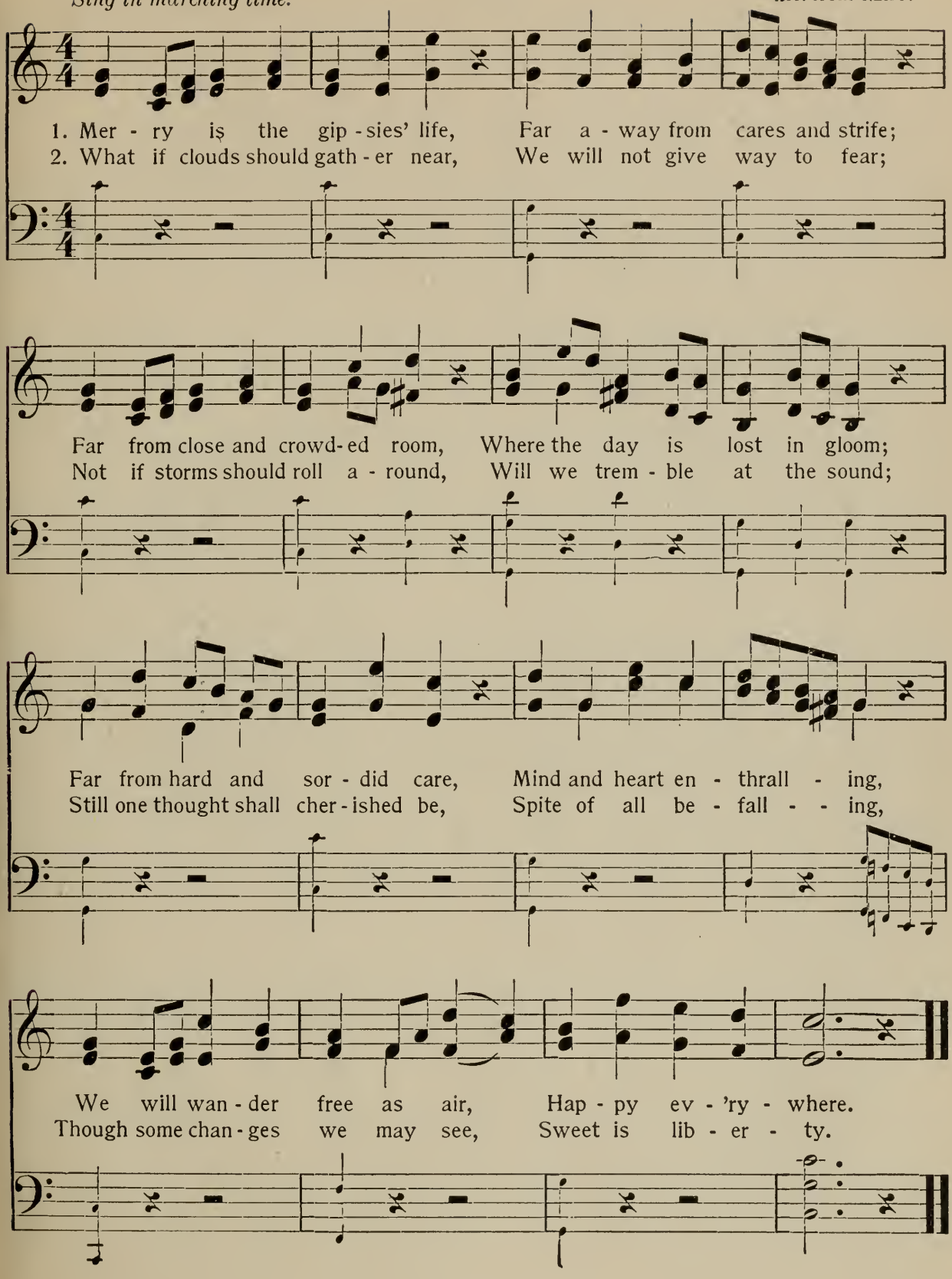


Gipsy Life.

(Rote Song.)

Sing in marching time.

Arr. from REIFF.



October's Party.

With lightness and buoyancy.

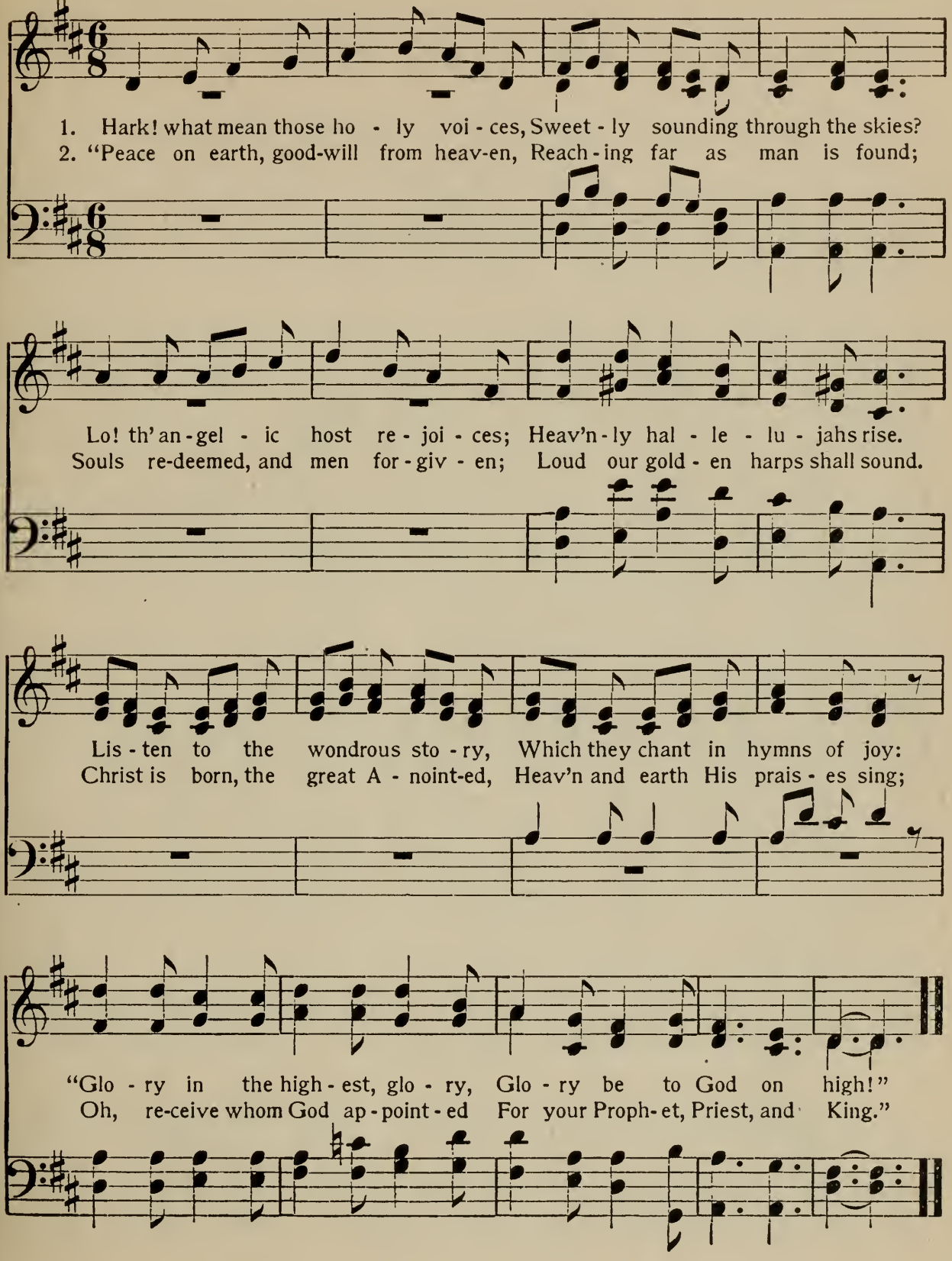
HILLBACH.
Adapted and arr. by M. L. B.



Hark! What Mean Those Holy Voices?

(Christmas Hymn.)

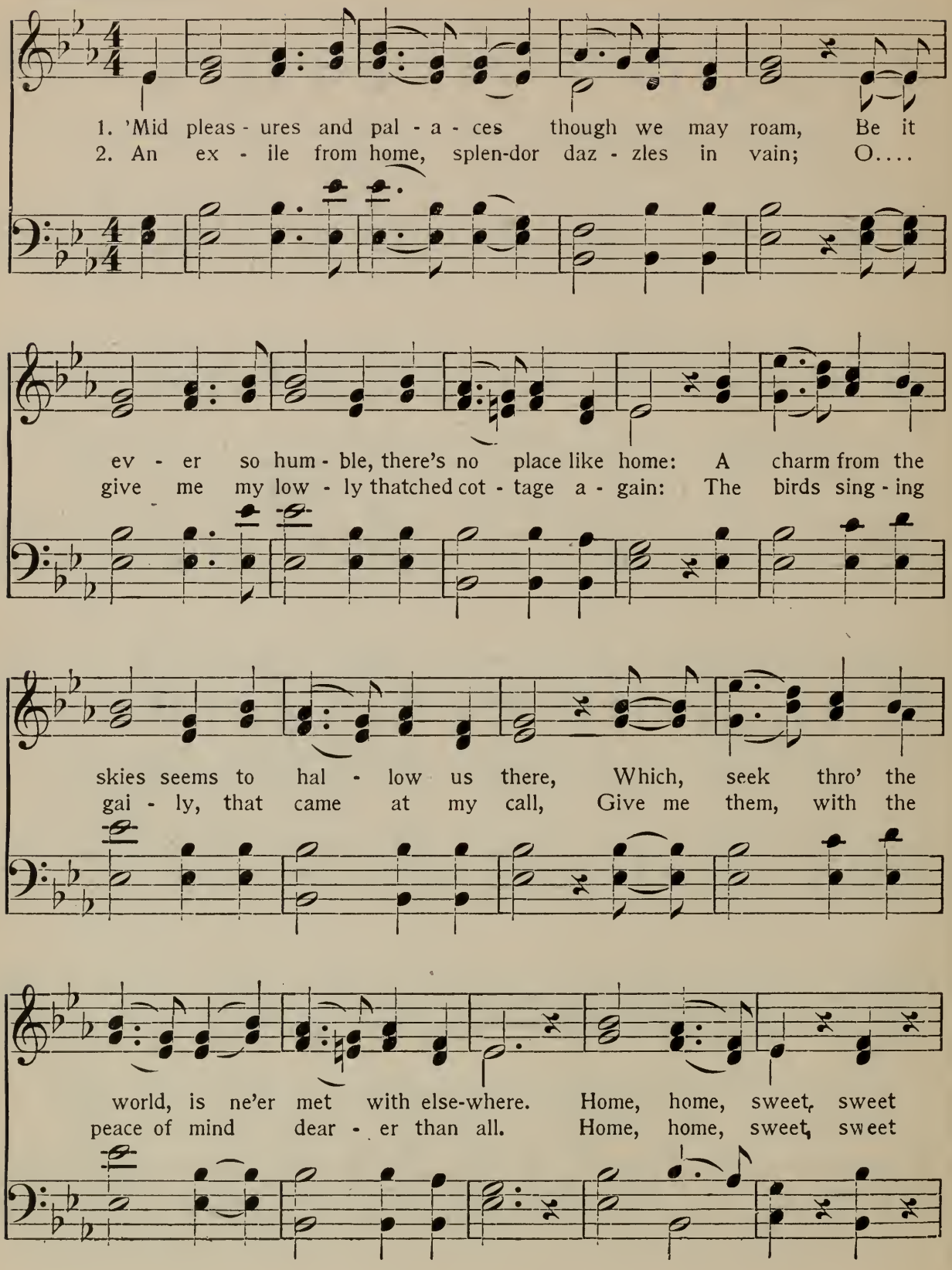
M. L. BARTLETT.

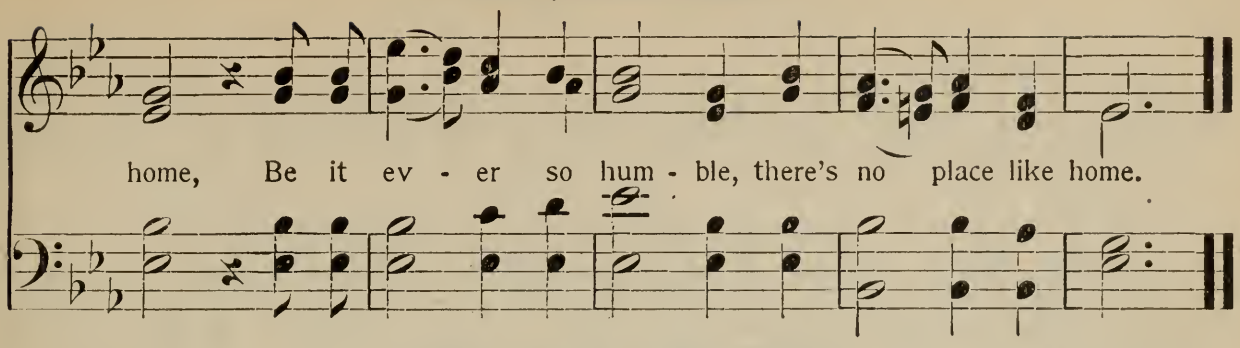


Home, Sweet Home.

JOHN HOWARD PAYNE.

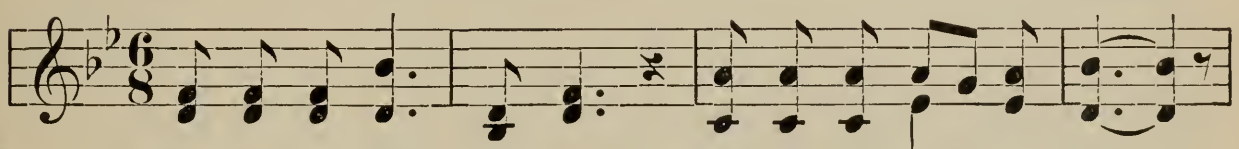
Sicilian Air.
Arr. by M. L. B.



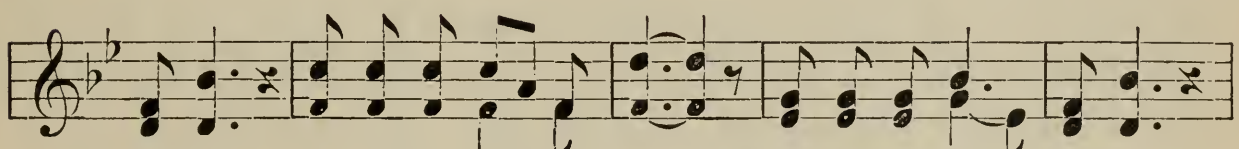


Sing Us a Song, Birdie.

E. R. LATTA. J. H. FILLMORE.

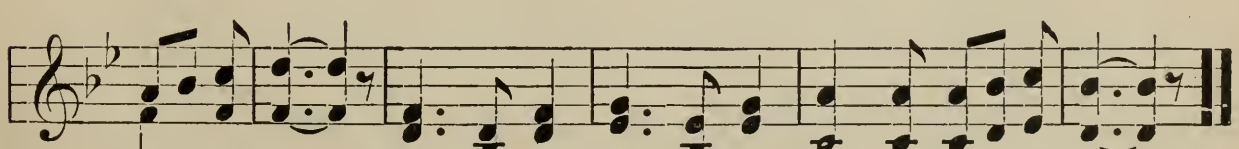






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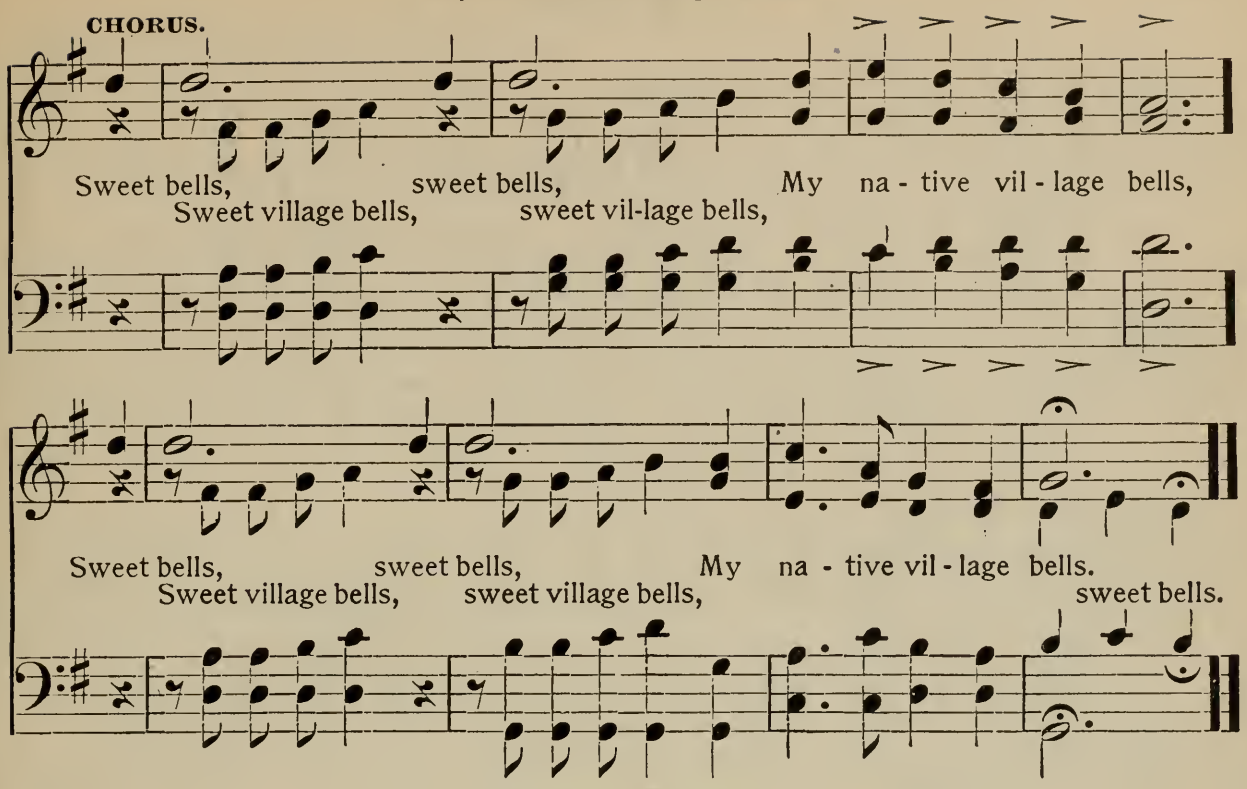


By per. of Fillmore Bros.

My Native Village Bells.

I. T. PAGE.





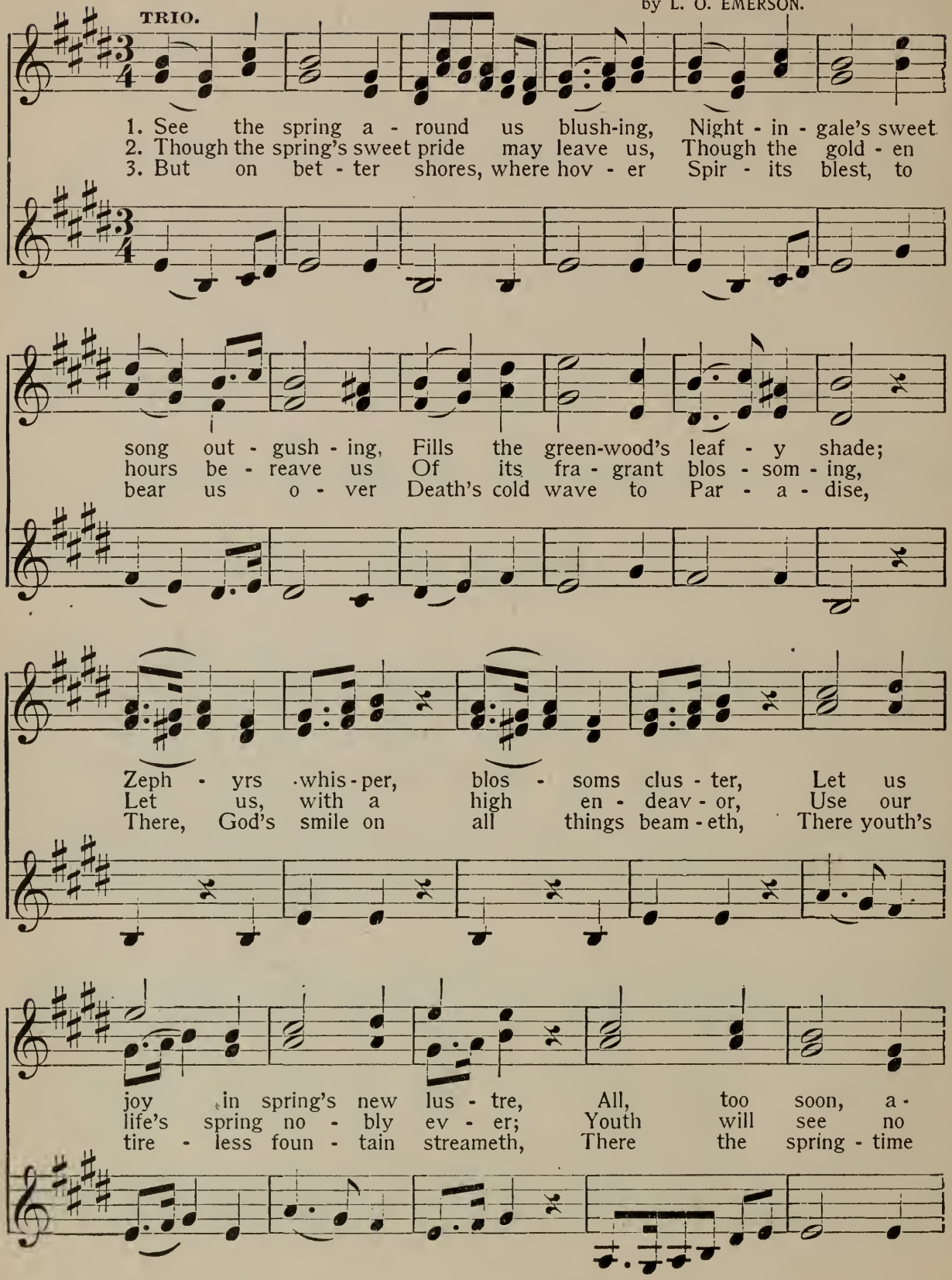
Morning Song.

M. L. BARTLETT.



Spring.

Composed and arranged expressly for this work,
by L. O. EMERSON.



las! will fade, All, too soon, a - las! will fade.
sec - ond spring, Youth will see no sec - ond spring.
nev - er flies, There the spring-time nev - er flies.

Closing Hymn.

Rev. JOHN ELLERTON. EDWARD J. HOPKINS.

1. Sav - ior, a - gain to Thy dear name we raise, With one ac-
2. Grant us Thy peace up - on our home-ward way; With Thee be-
3. Grant us Thy peace throughout our earth - ly life, Our balm in

cord, our part - ing hymn of praise; We stand to bless Thee
gan, with Thee shall end the day; Guard Thou the lips from
sor - row, and our stay in strife; Then, when Thy voice shall

pp Ritardando.

ere our wor-ship cease, Then, low - ly kneel - ing, wait Thy word of peace.
sin, the hearts from shame, That in this house have called up - on Thy name.
bid our con - flict cease, Call us, O Lord, to Thine e - ter - nal peace.

Song of the Hours.

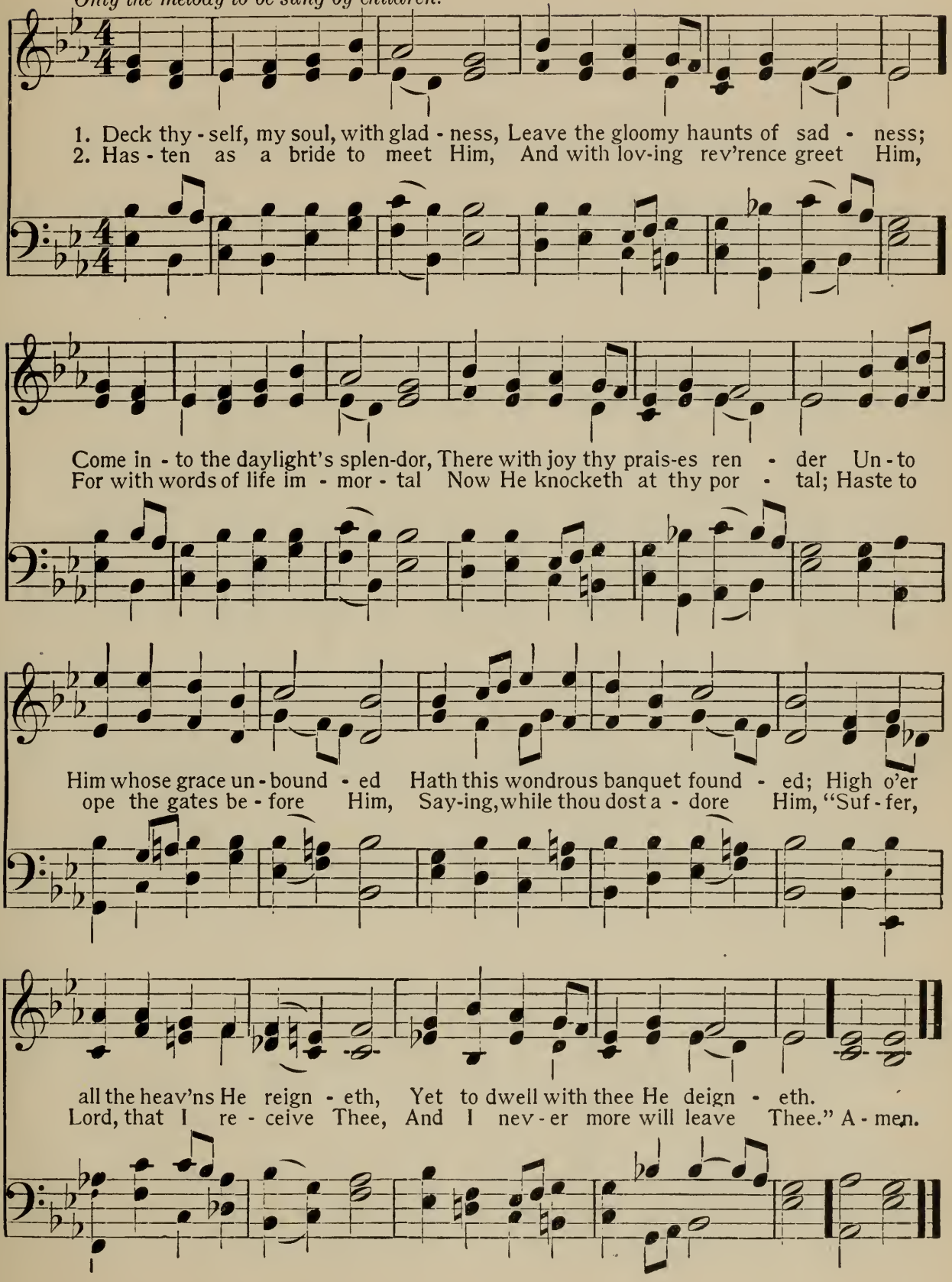
W. H. GARDNER. M. L. BARTLETT.



Deck Thyself, My Soul, with Gladness.

J. FRANK, 1653. J. CRUGER, 1649.

Only the melody to be sung by children.



Auld Lang Syne.



Lead, Kindly Light.

Rev. JOHN HENRY NEWMAN. Rev. JOHN BACCHUS DYKES.



A Song of Spring.

DUET. Soprano & Alto.

J. F. KINSEY.

Sprightly.



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Softly Now the Light of Day.

WEBER.



The Kicker.

Allegro.

M. L. BARTLETT.

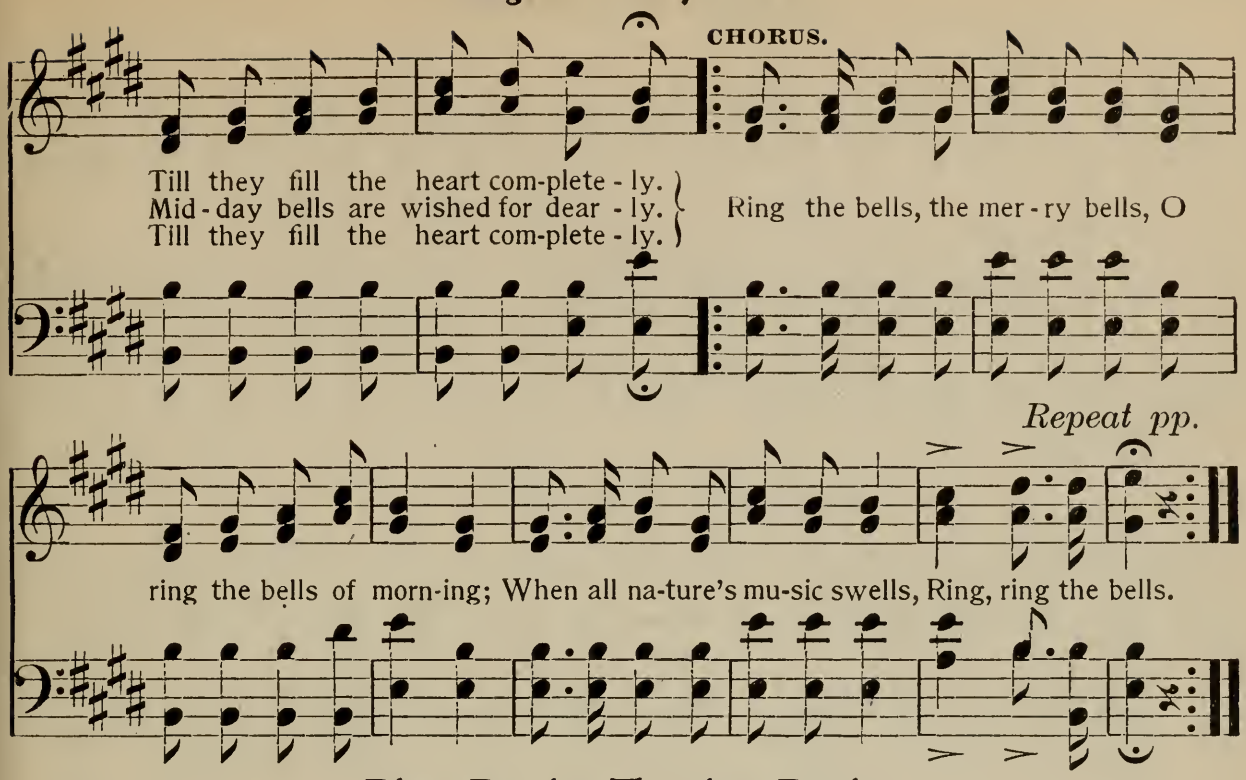



Scowl-ing at the chil - dren, growling at his wife; Turning peace and com - fort
Kick - ing when he's read - ing, grumbling at the light; Now and then de-nounc - ing
CHORUS.
in - to con-stant strife. Kick-ing in the morn - ing, kick-ing all the day;
ev - 'ry - thing in sight. Kick, kick, kick, kick;
Kick, kick, kick, kick;
Kick-ing in the eve - ning, kick- ing should he pray; Kick-ing while he's think-ing,
Kick, kick, kick, kick,kick, kick,kick, kick; Kick, kick
Kick, Kick, kick,
Ritard.
kick-ing while in bed; Won-der if he'll keep on kick-ing when he's dead?

Ring the Merry Bells.

Allegro. H. S. PERKINS.





Blest Be the Tie that Binds.

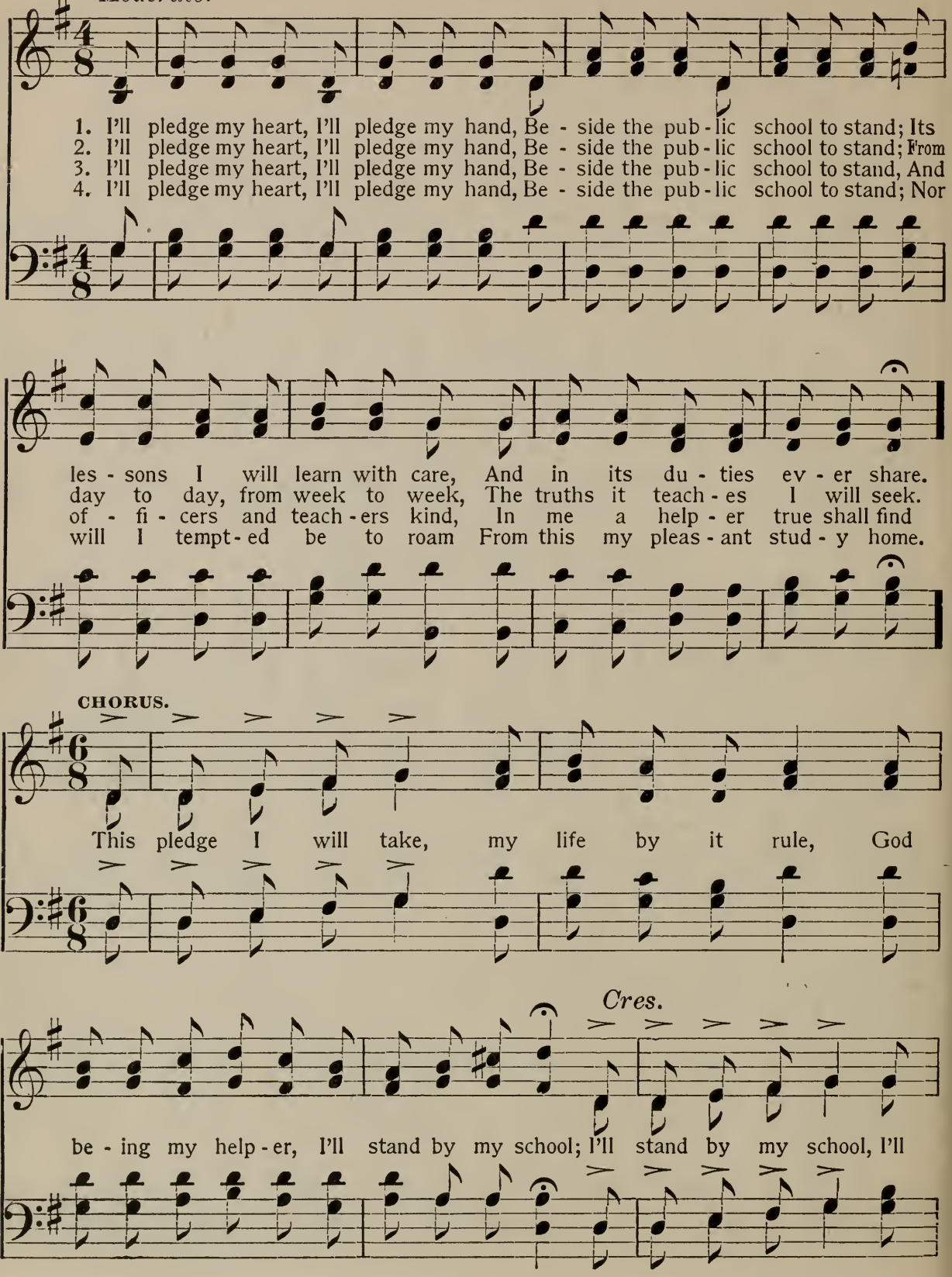
JOHN FAWCETT. NAEGELI.



I'll Stand by My School.

BELLE KELLOGG TOWNE. T. MARTIN TOWNE.

Moderato.





Who Built the Ark?

Arr. by CARL D. KINSEY.



Pass It On.

LAURA E. NEWELL. M. L. BARTLETT.



O Paradise!

F. W. FABER. BARNBY.

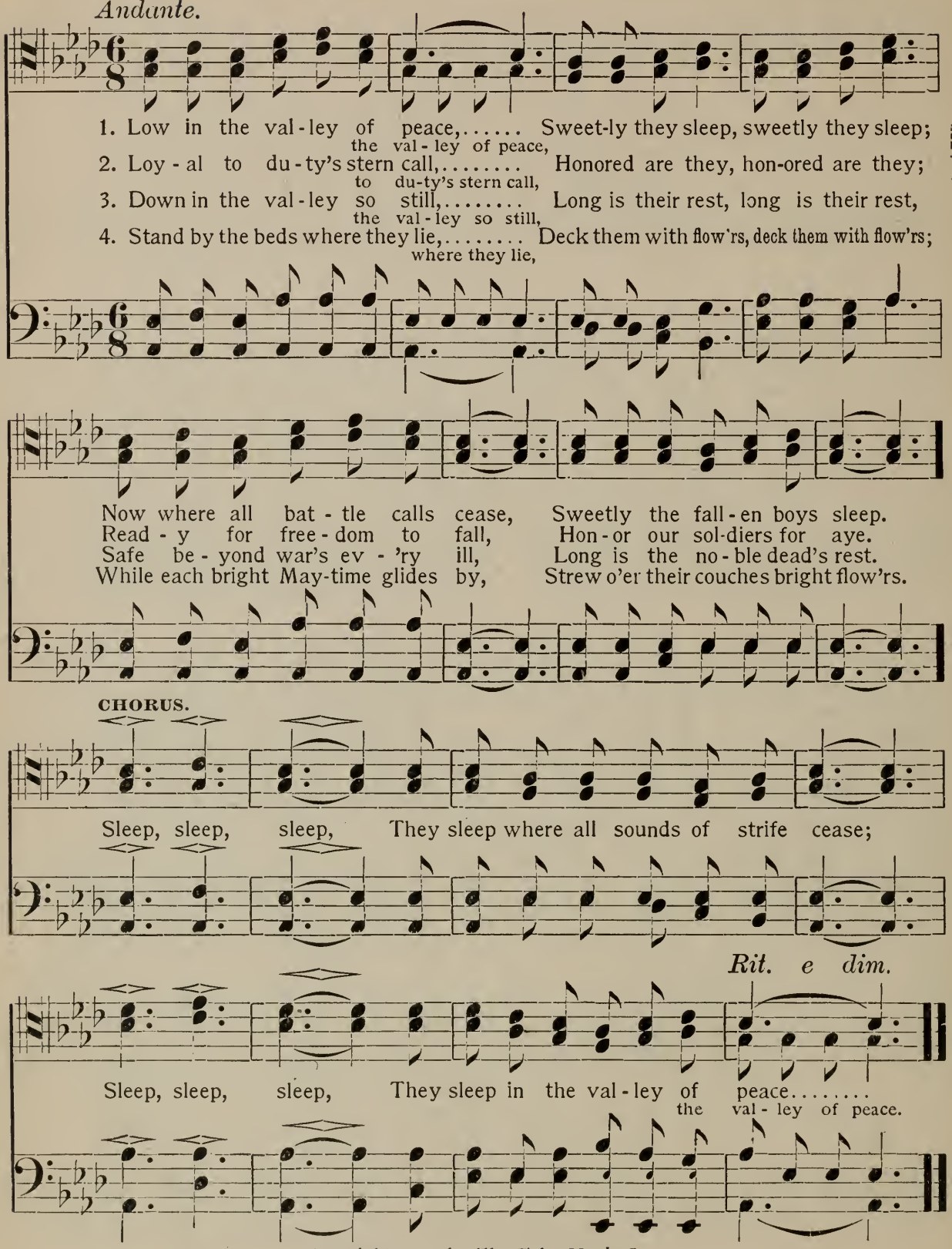


They Sleep in the Valley of Peace.

(May be used as either Male or Female Quartet.)

JENNIE WILSON. J. F. KINSEY.

Andante.



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Merry Boys Are We.

Allegro vivace.

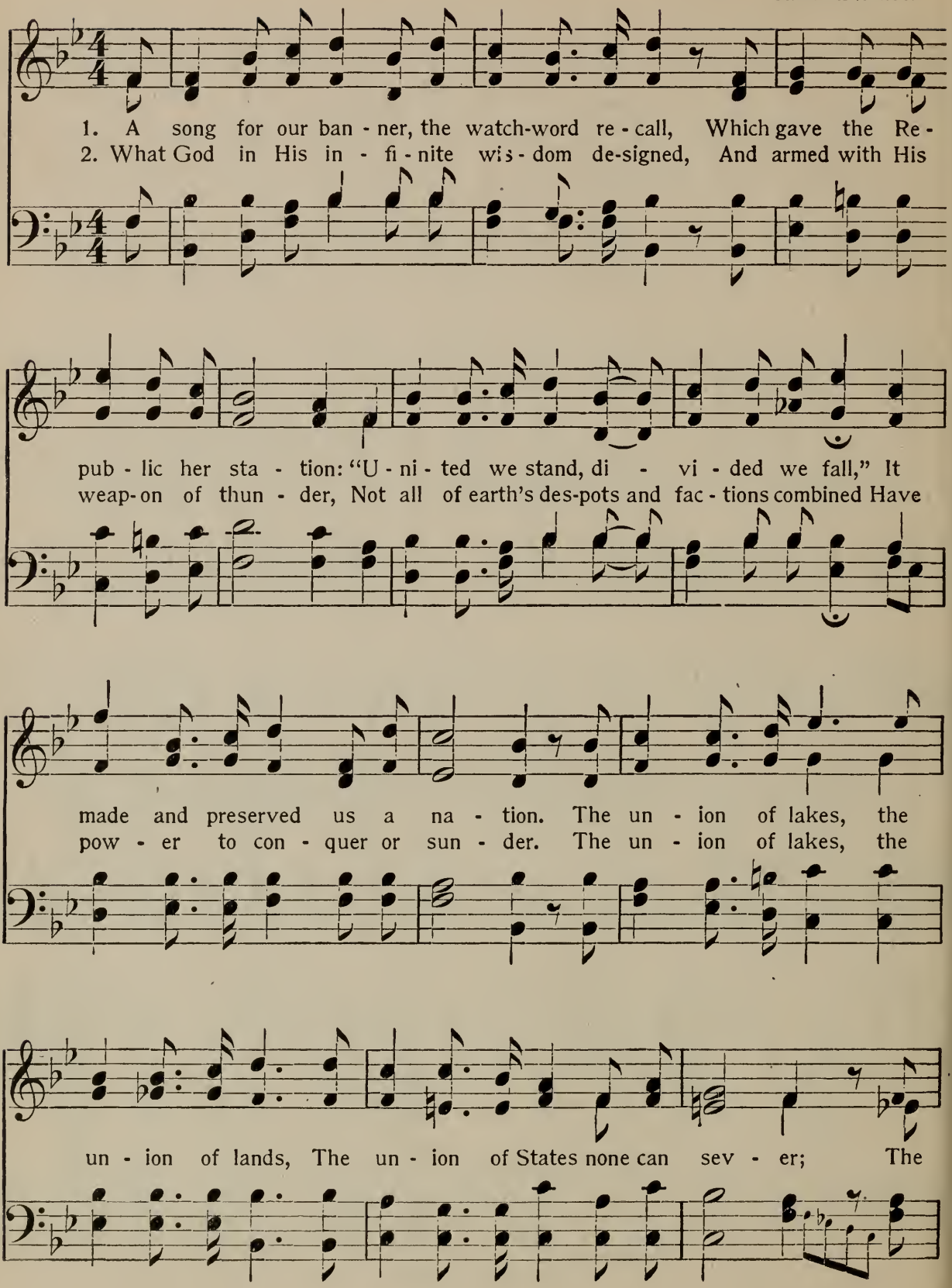
FRANK M. DAVIS.

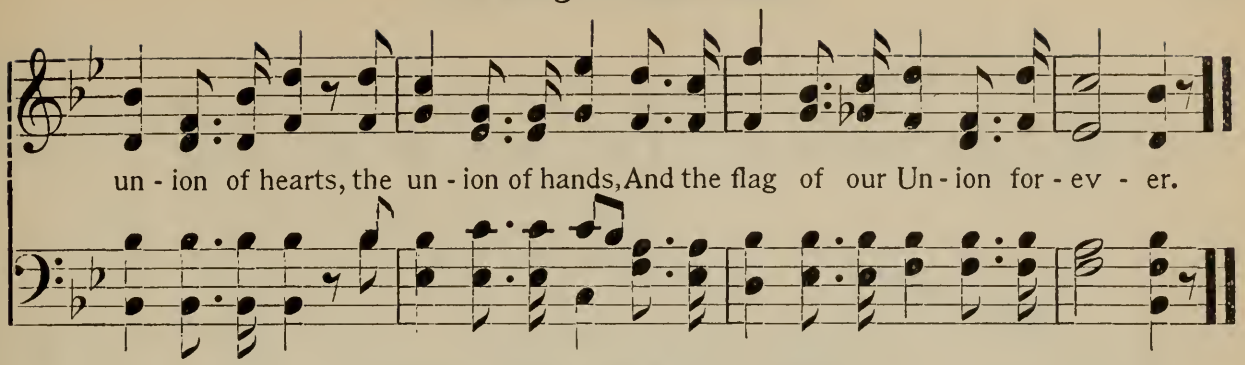


By per. of A. J. Showalter.

The Flag of Our Union.

M. L. BARTLETT.





Come, Thou Almighty King.

CHARLES WESLEY. FELICE GIARDINI.



Life's Balance Sheet.

H. R. P. Dr. H. R. PALMER.

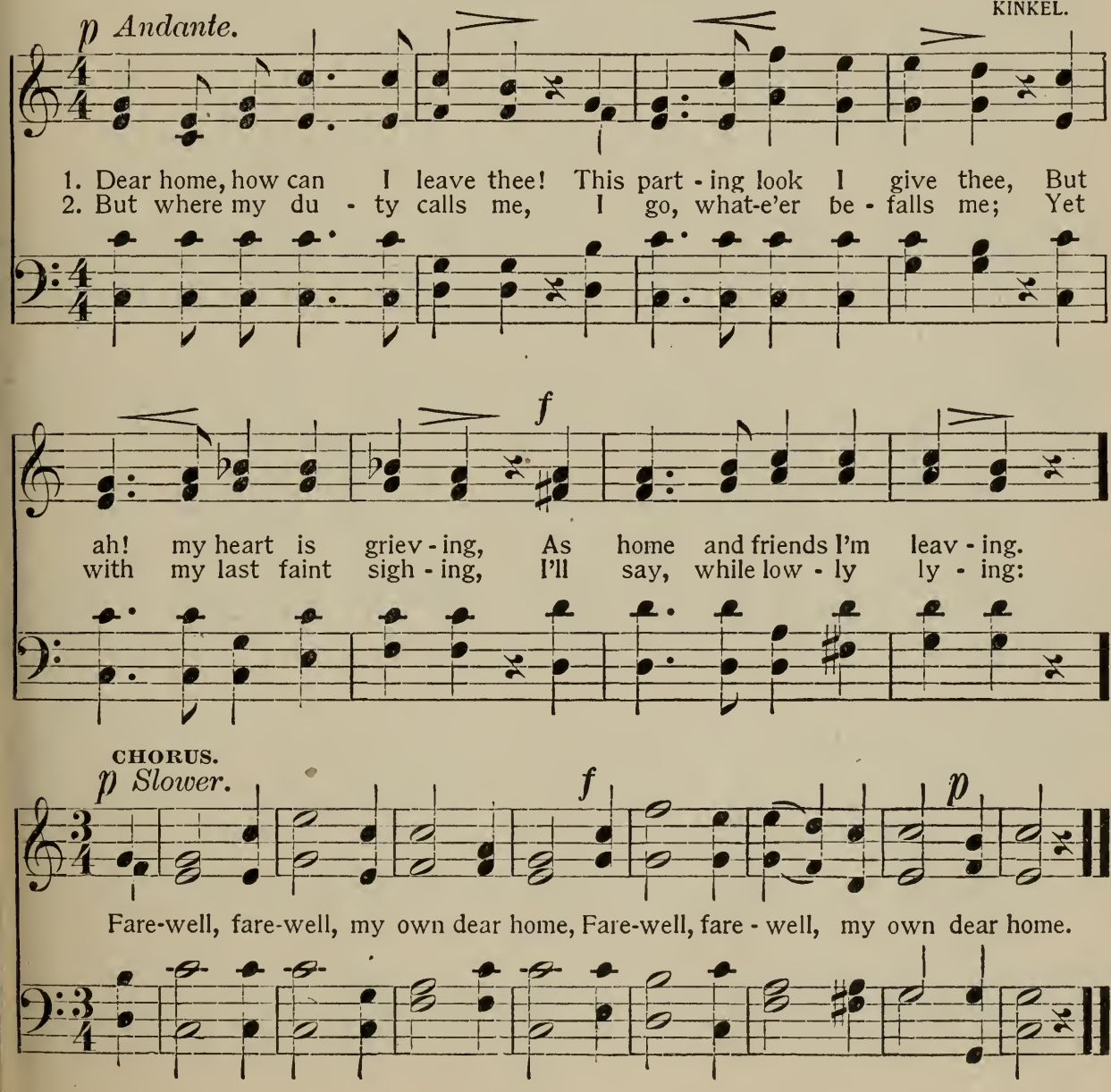


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Farewell to Home.

KINKEL.



The King and the Miller.

M. L. BARTLETT.



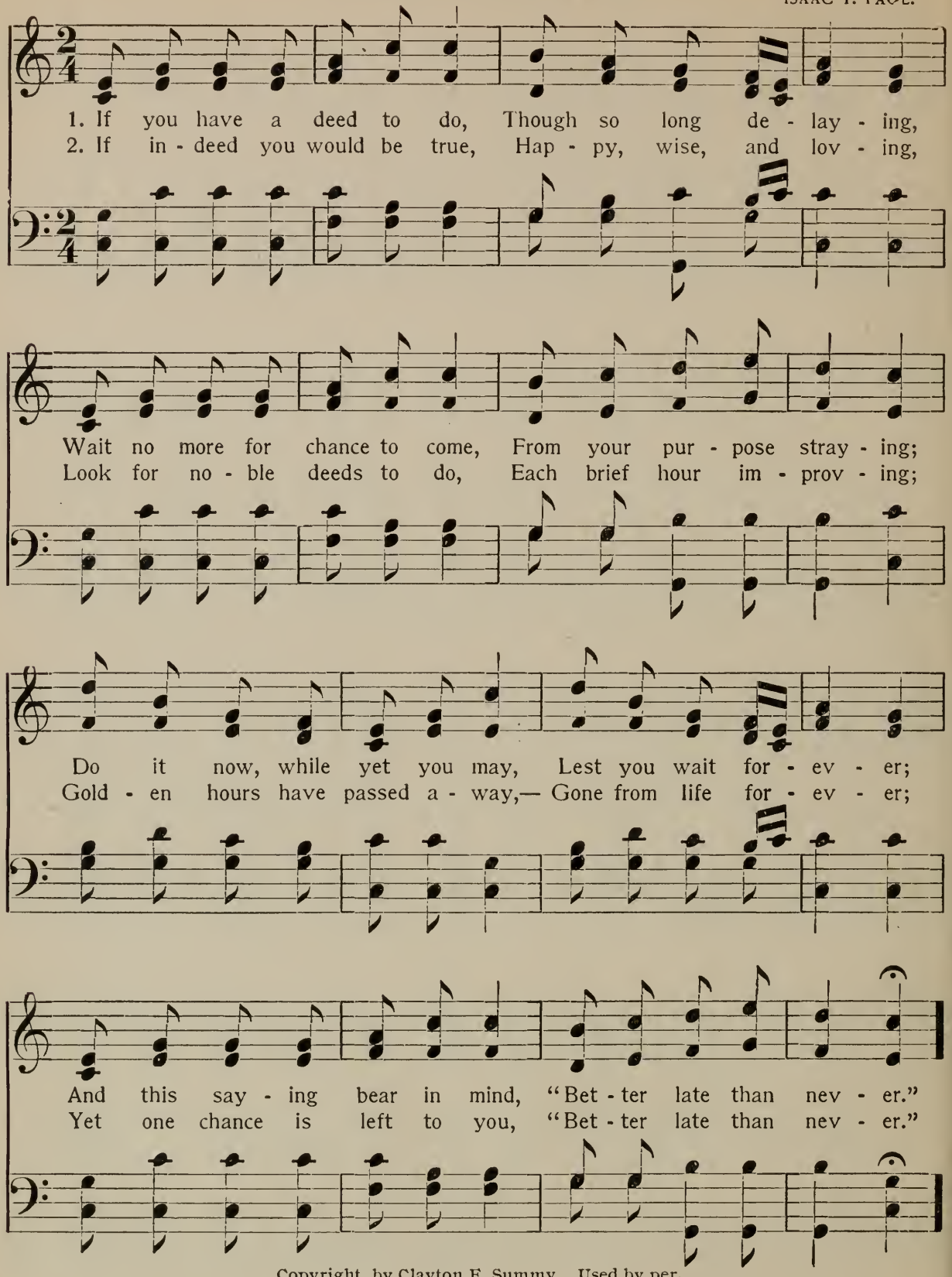
Jerusalem the Golden.

J. M. NEALE. ALEX. EWING.



"Better Late than Never."

ISAAC T. PAGE.



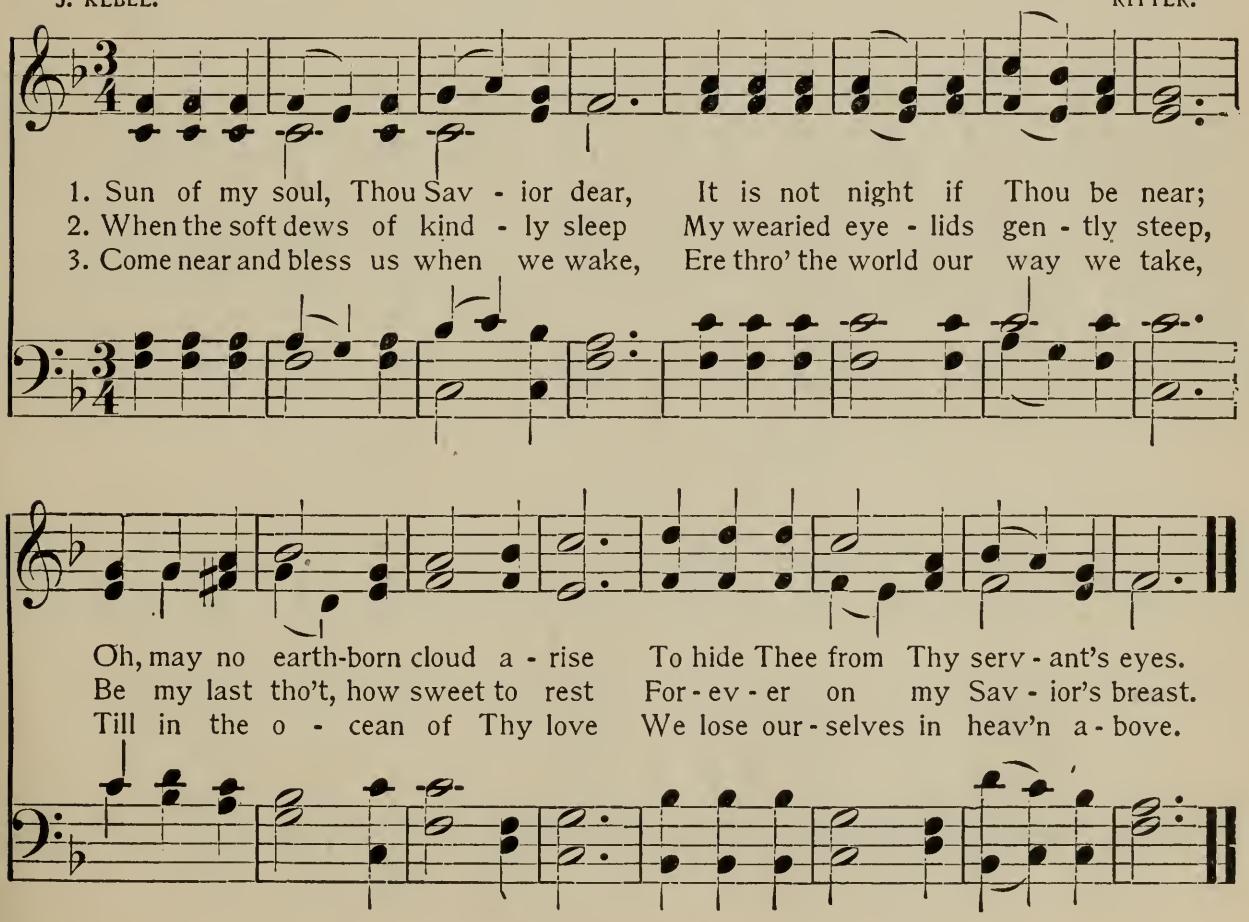
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CHORUS.



Sun of My Soul.

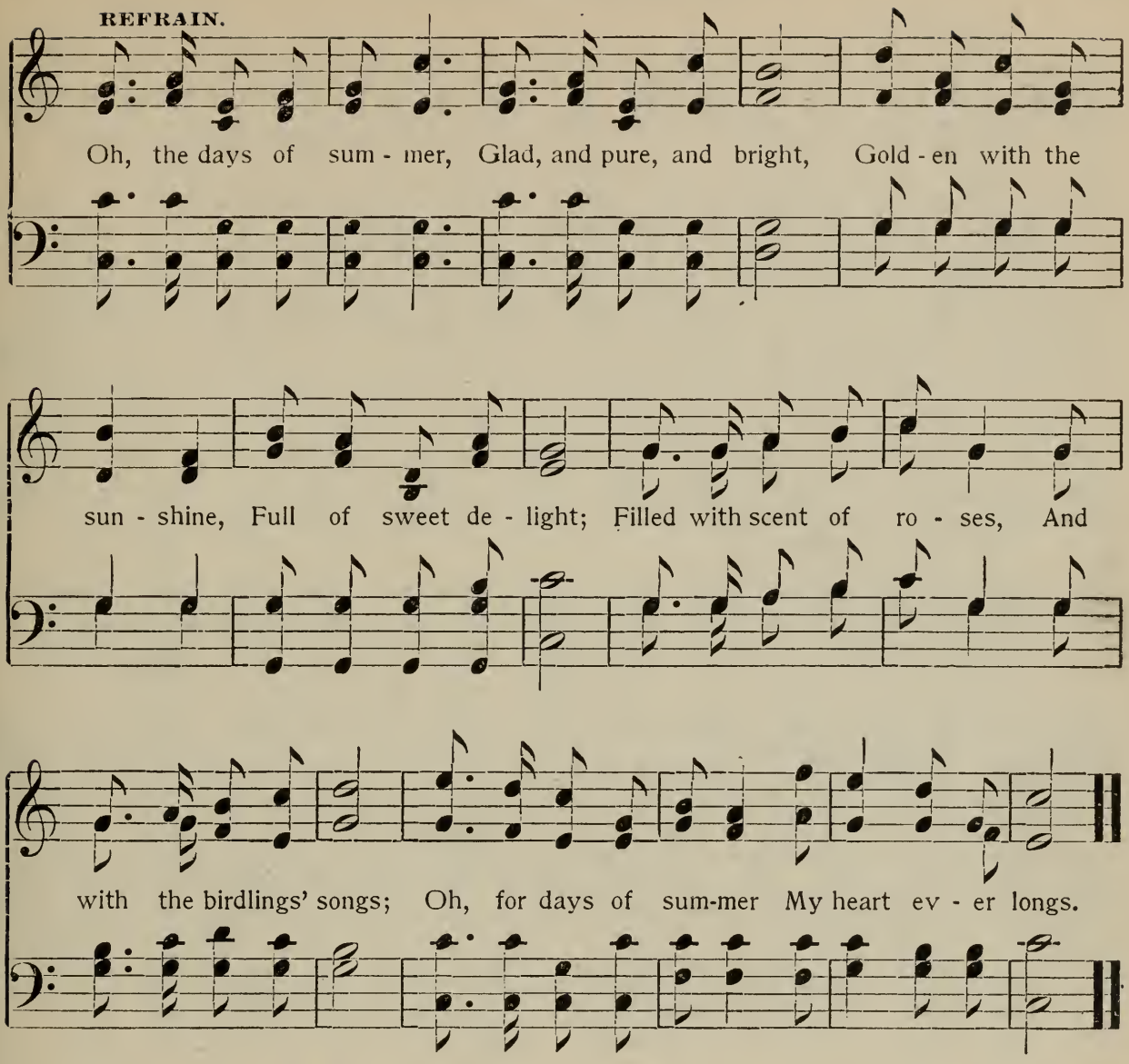
J. KEBLE. RITTER.



Oh, the Days of Summer.

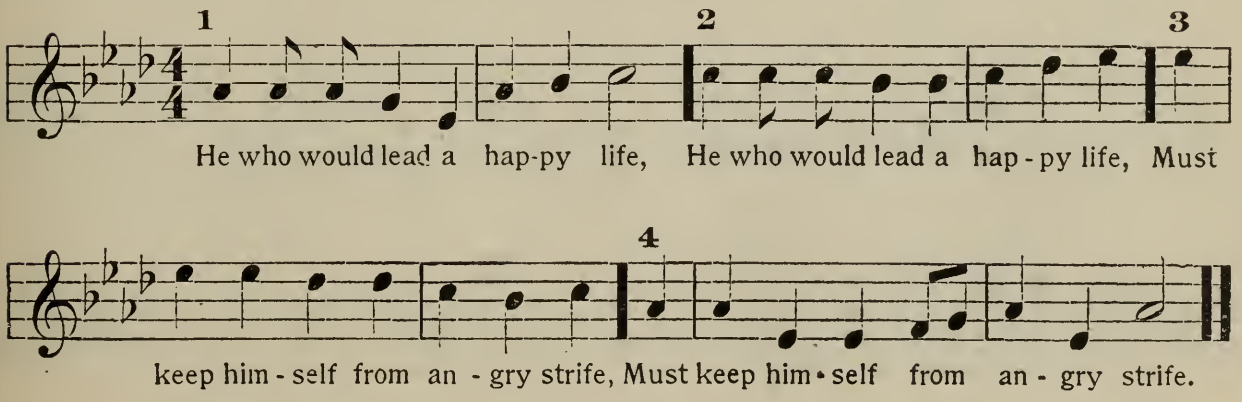
W. H. GARDNER. M. L. BARTLETT.





He Who Would Lead a Happy Life.

(Round.)



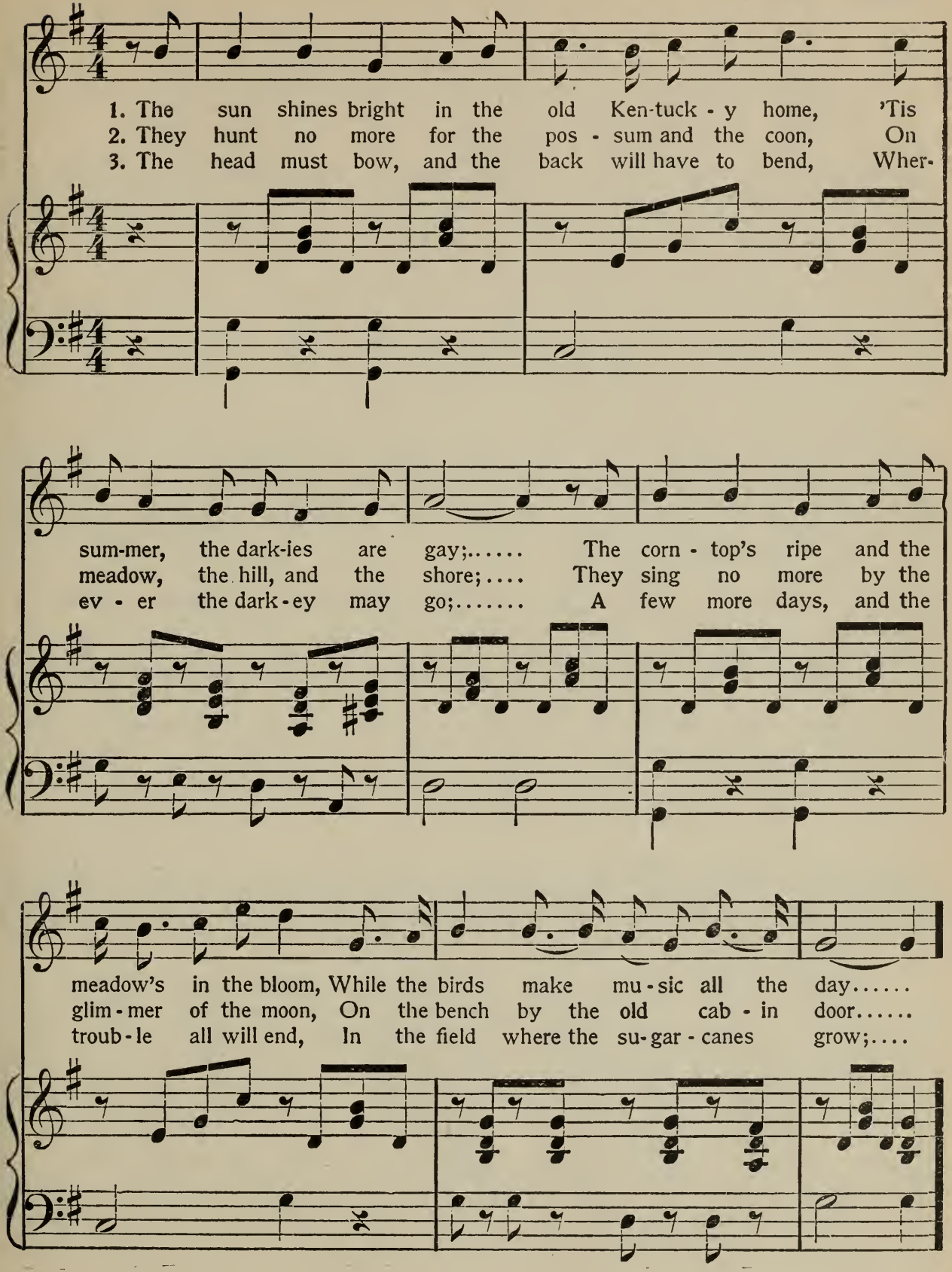
Annie Laurie.

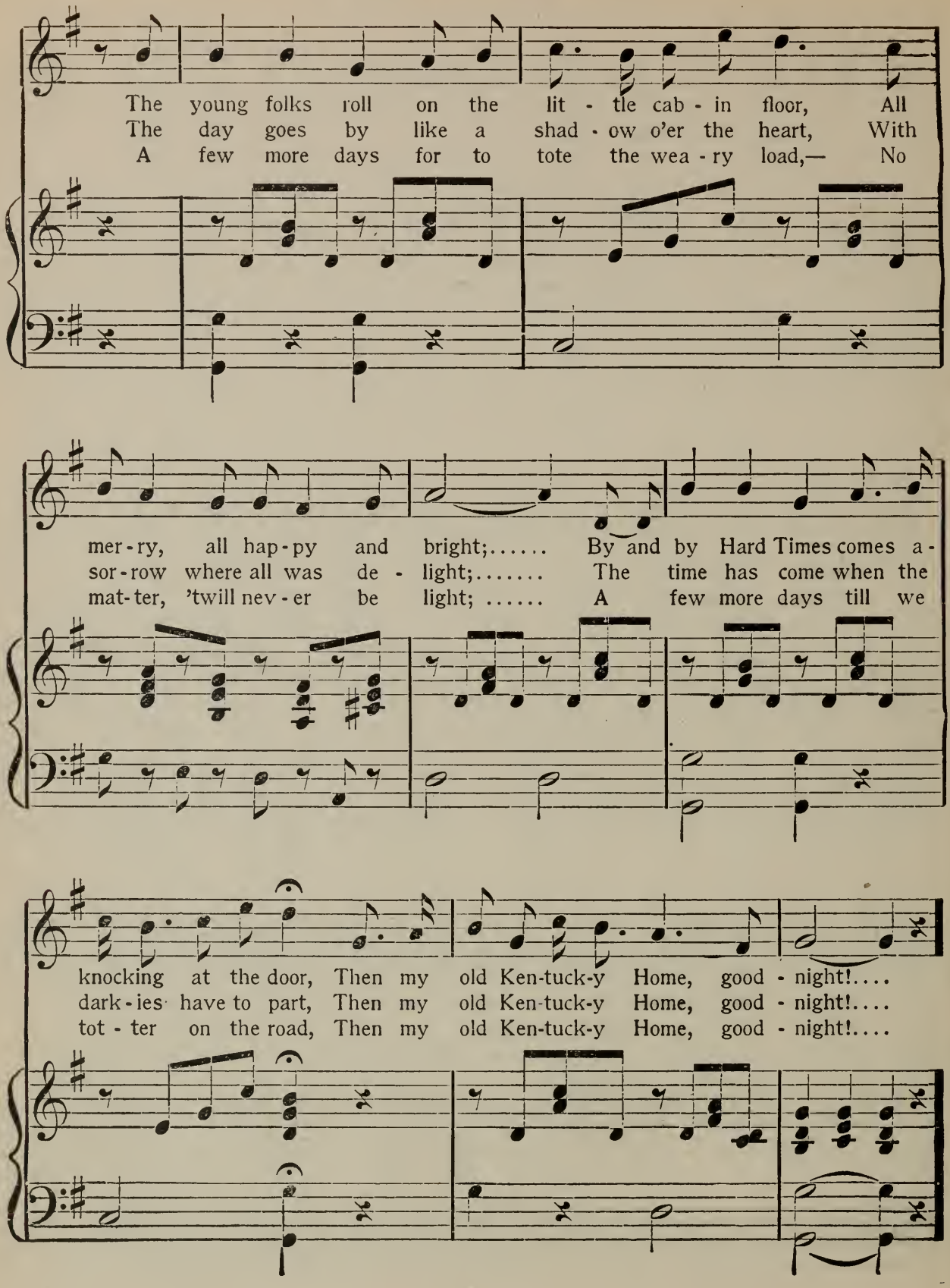
LADY JOHN SCOTT.

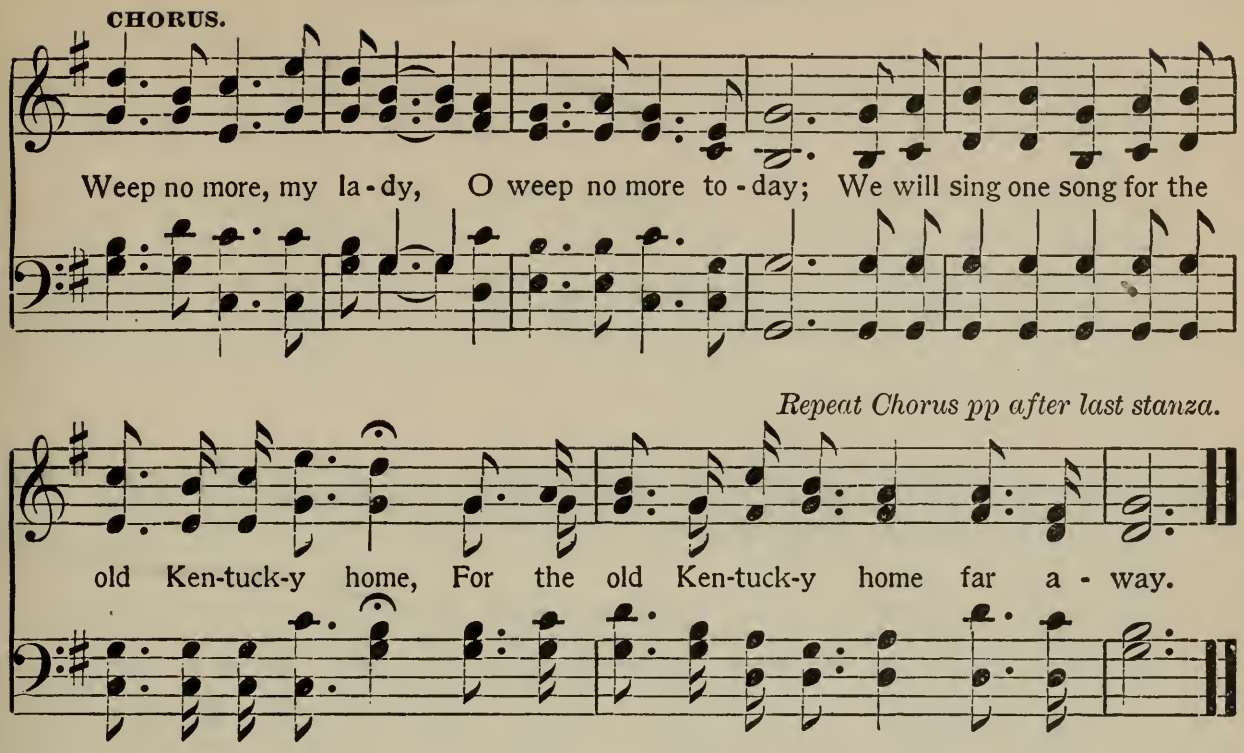


My Old Kentucky Home.

STEPHEN C. FOSTER.

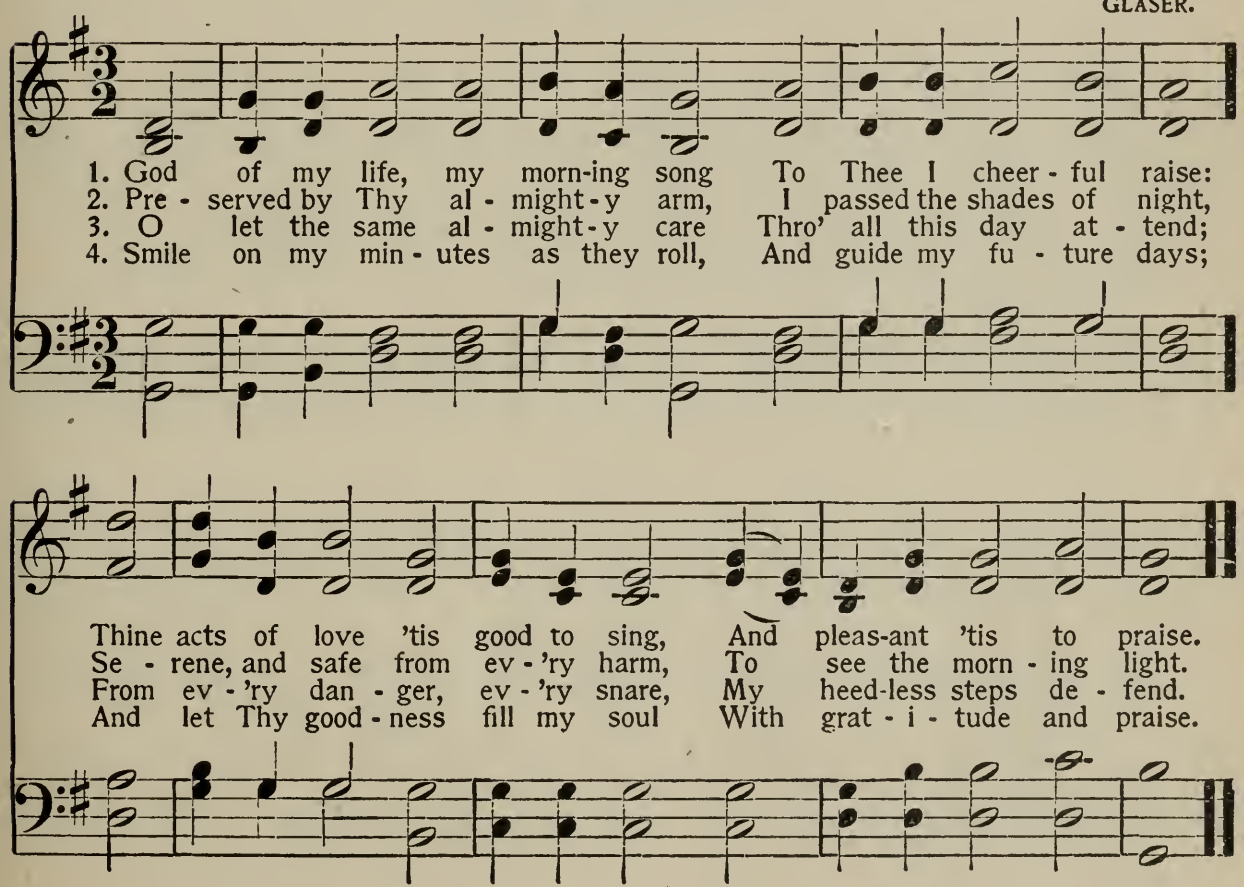



The young folks roll on the lit - tle cab - in floor, All
The day goes by like a shad - ow o'er the heart, With
A few more days for to tote the wea - ry load,— No
mer - ry, all hap - py and bright;..... By and by Hard Times comes a -
sor - row where all was de - light;..... The time has come when the
mat - ter, 'twill nev - er be light; ..... A few more days till we
knocking at the door, Then my old Ken-tuck-y Home, good - night!....
dark - ies have to part, Then my old Ken-tuck-y Home, good - night!....
tot - ter on the road, Then my old Ken-tuck-y Home, good - night!....



God of My Life.

GLASER.

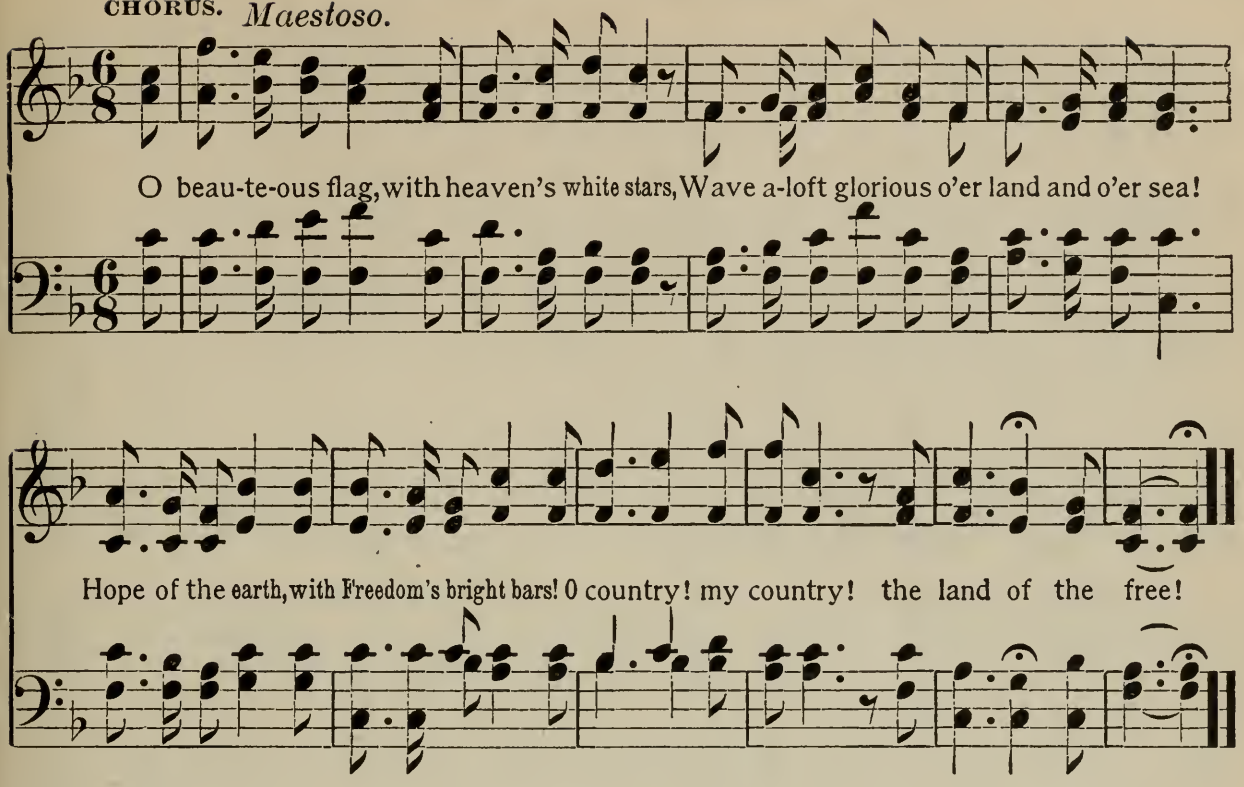


My Country! O My Country!

TACITUS HUSSEY. M. L. BARTLETT.

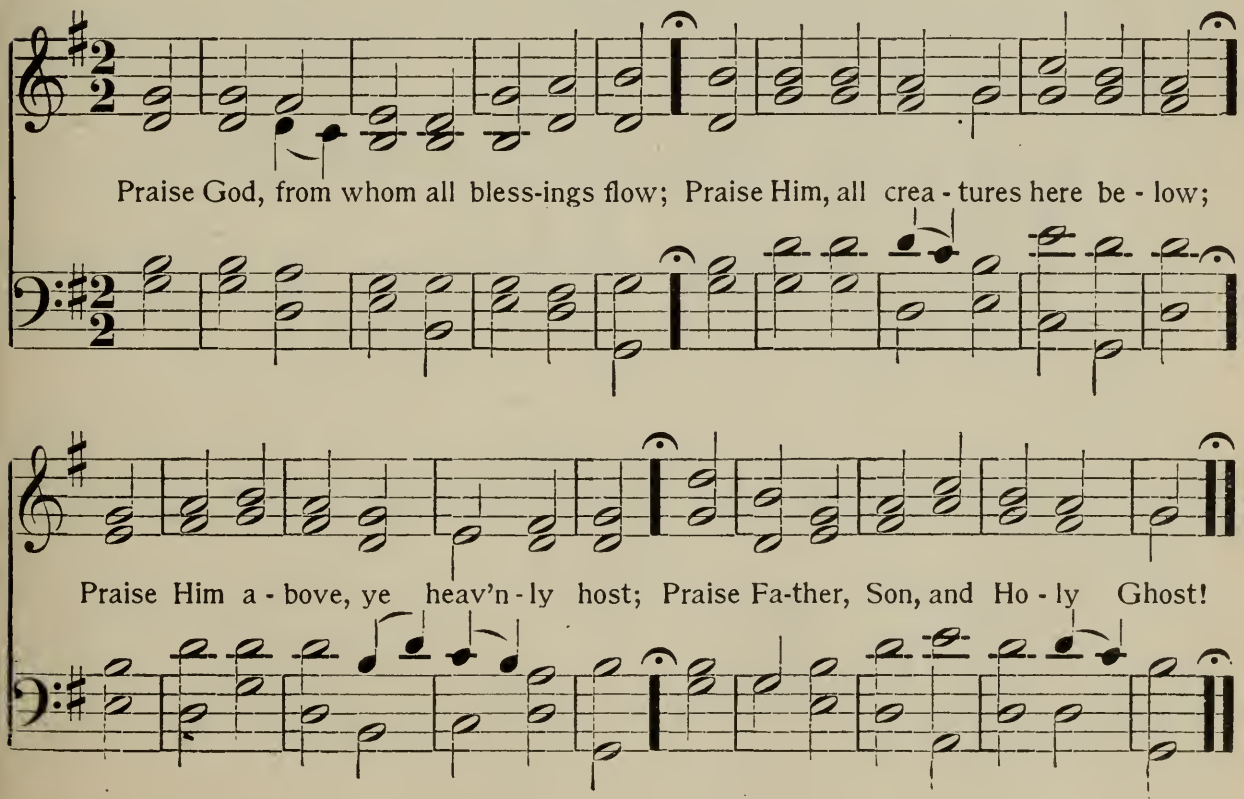


CHORUS. *Maestoso.*



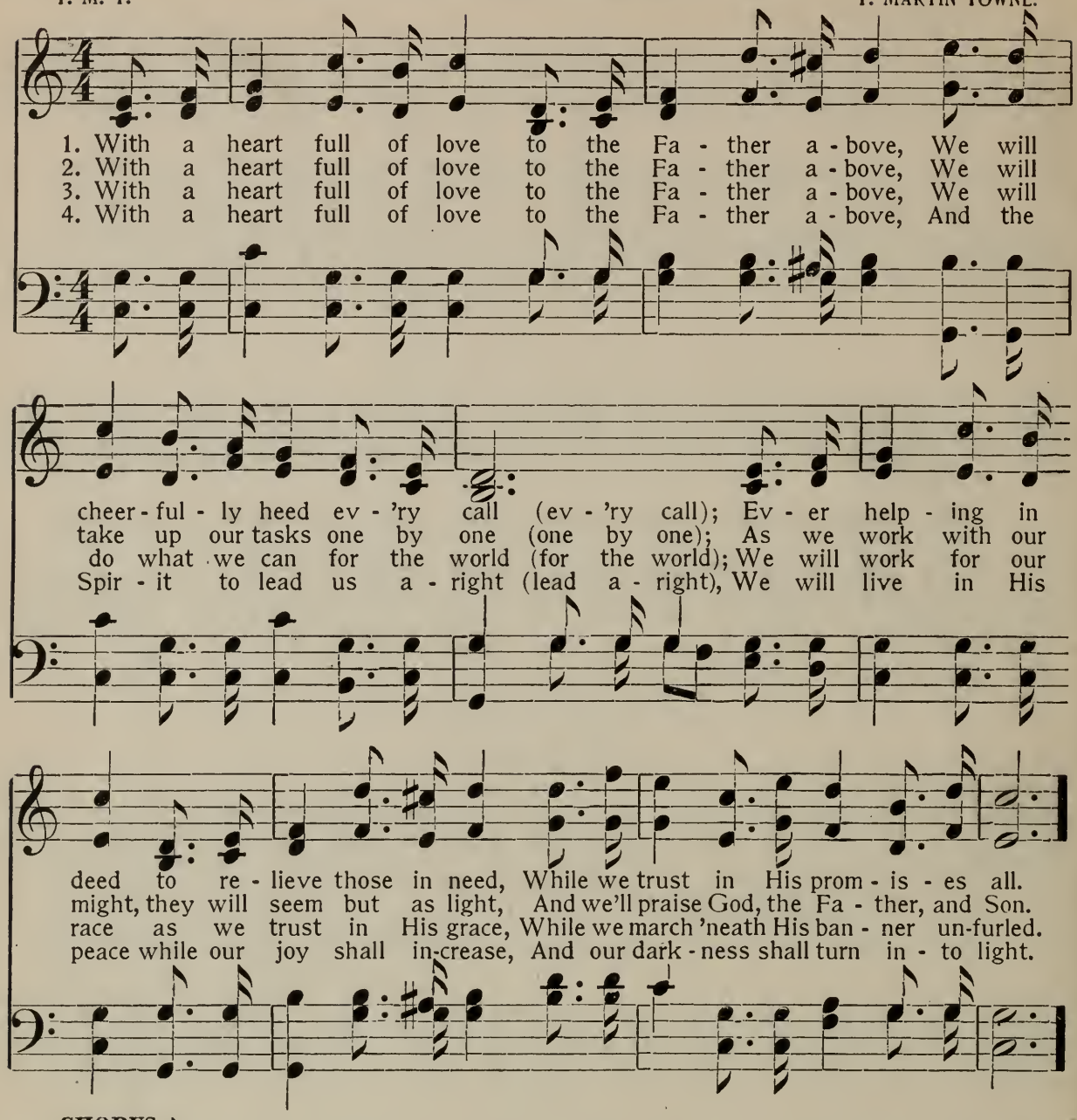
Old Hundred.

(Doxology.)

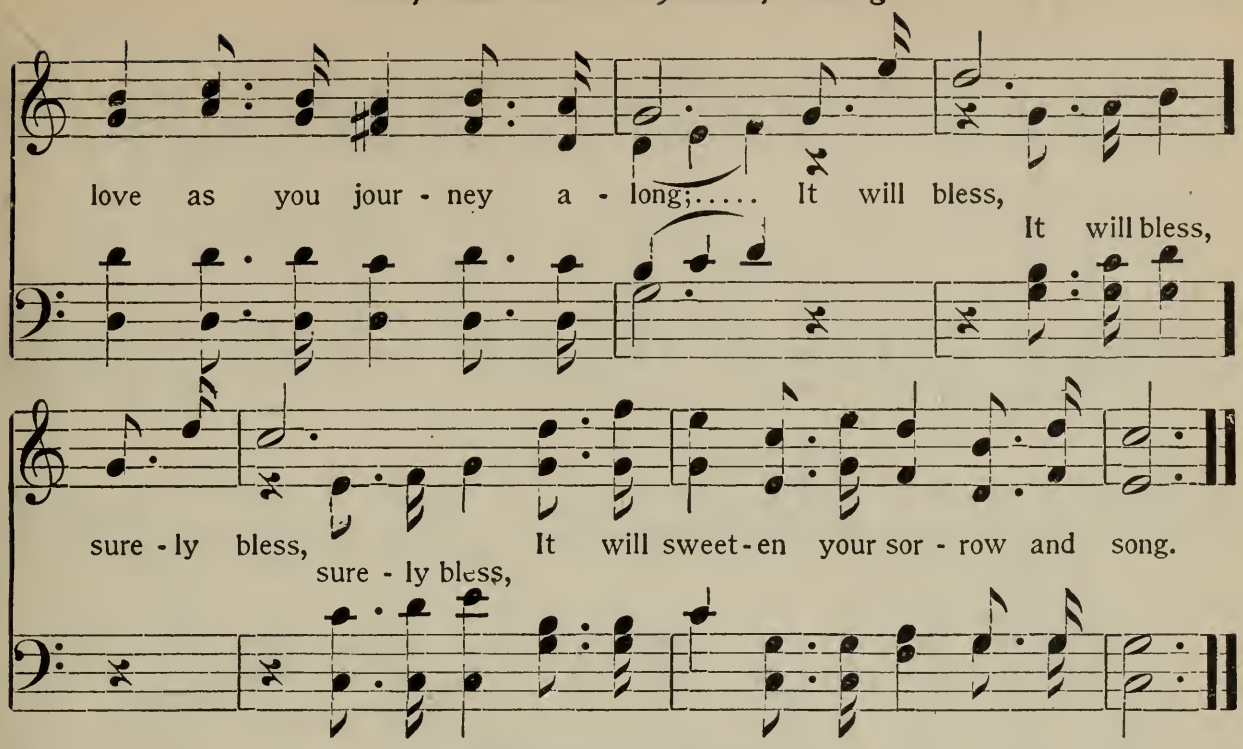


Carry Love as You Journey Along.

T. M. T. T. MARTIN TOWNE.



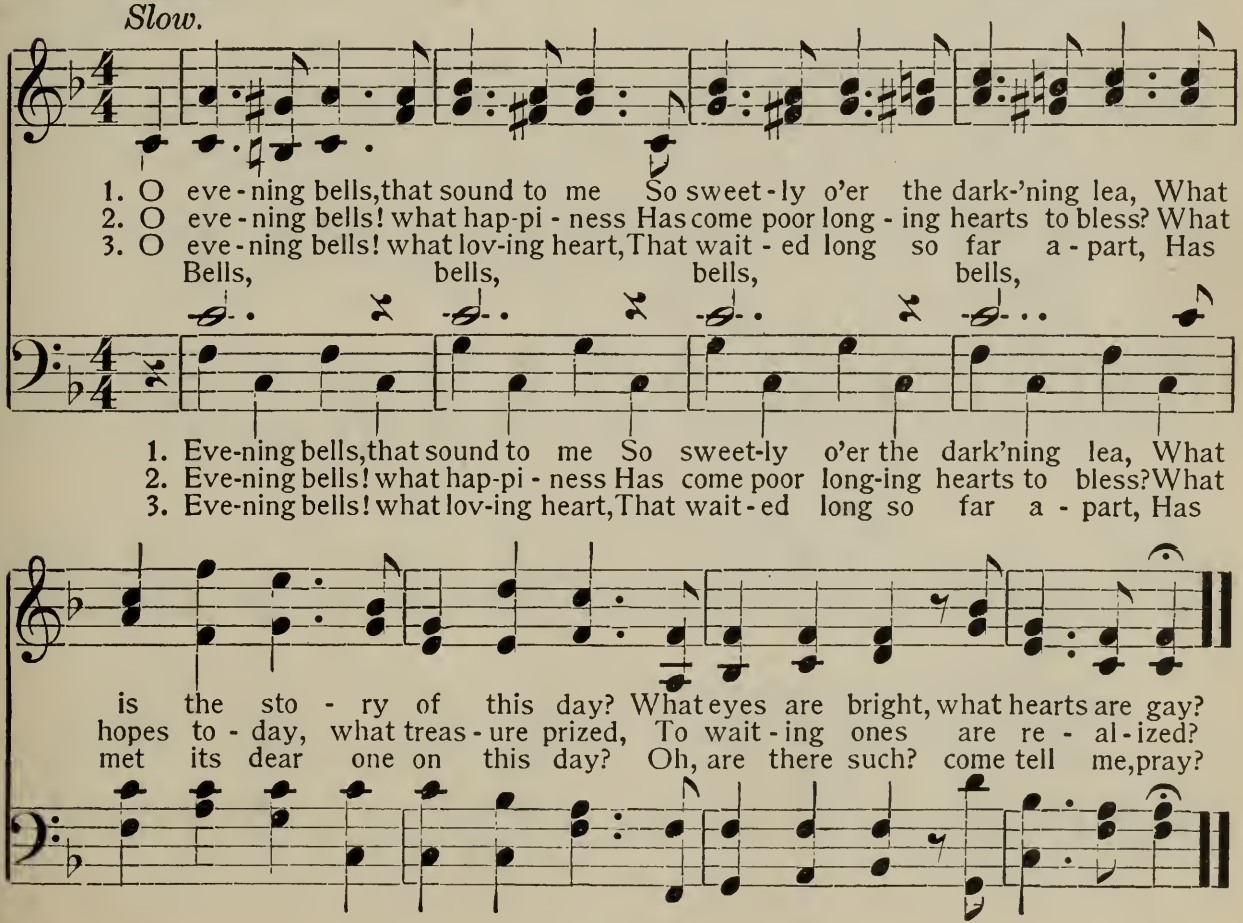
By per. of T. Martin Towne.



O Evening Bells!

W. H. GARDNER. M. L. BARTLETT.

Slow.



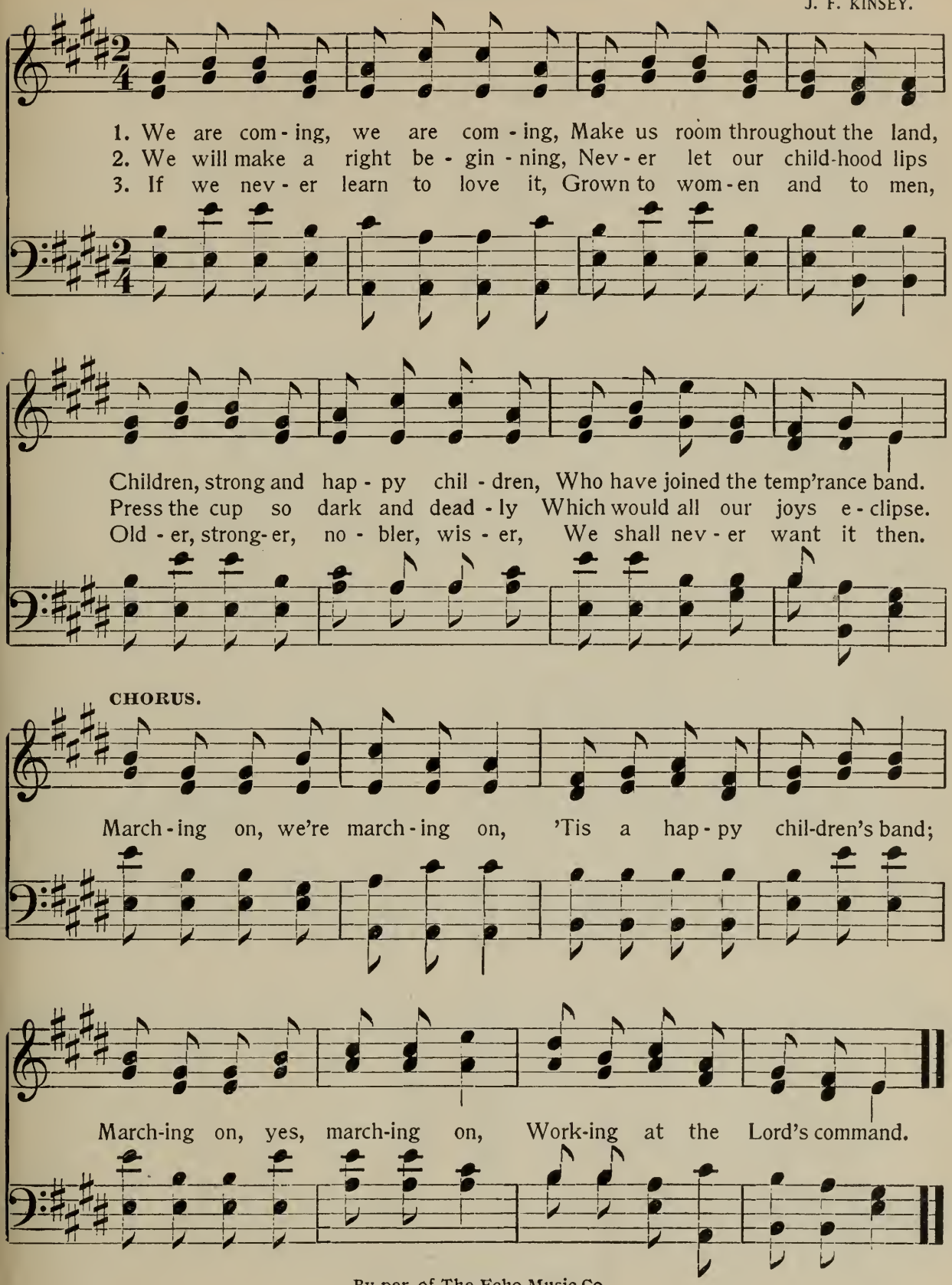
The Last Rose of Summer.

THOMAS MOORE. FLOTOW.



A Temperance Band.

J. F. KINSEY.



By per. of The Echo Music Co.

Our Soldier Heroes Sleeping.

NEVA PARKHILL PRENTICE. M. L. BARTLETT.

SOLO or QUARTET.

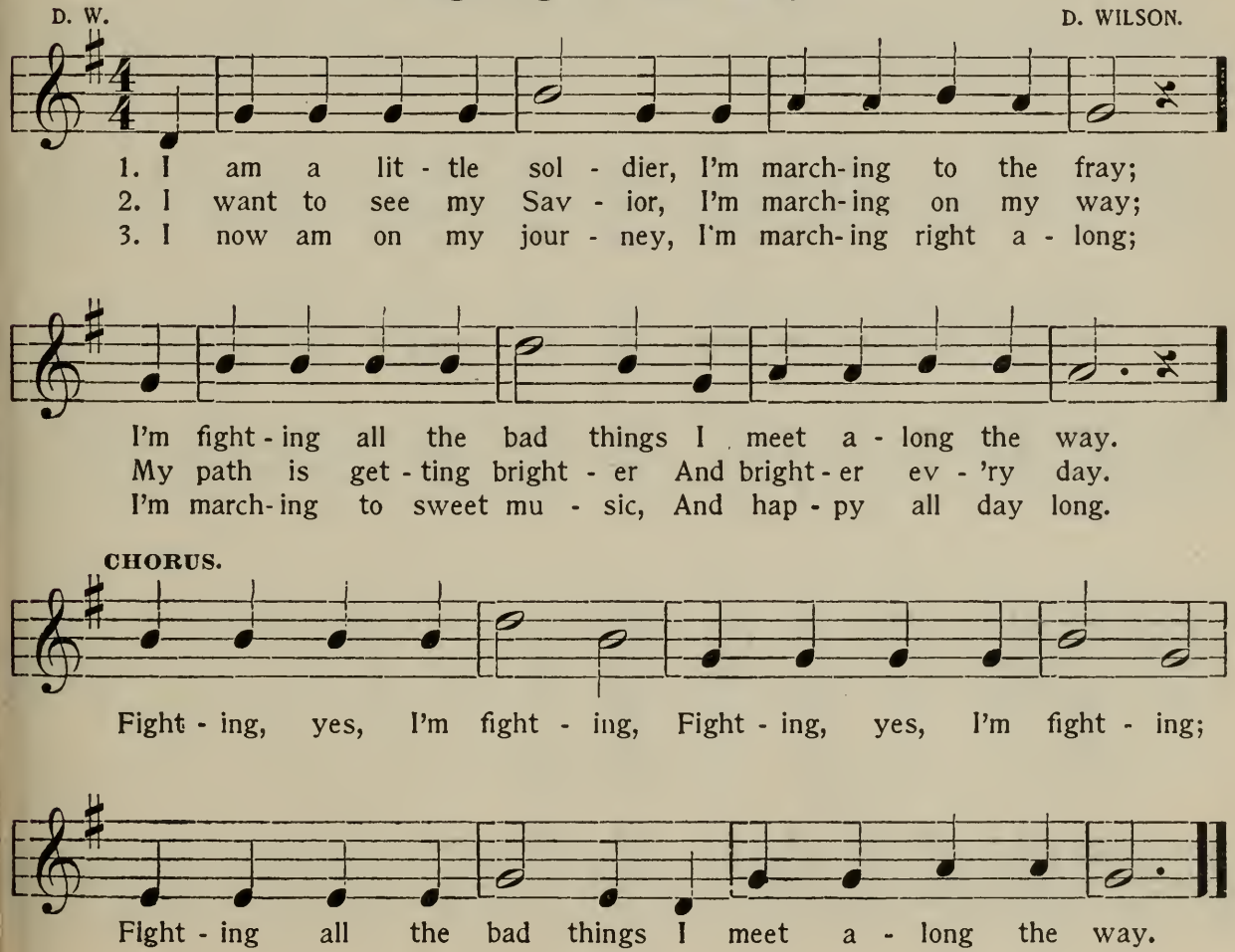


By per. of The Echo Music Co.



Fighting All the Way.

D. W. D. WILSON.



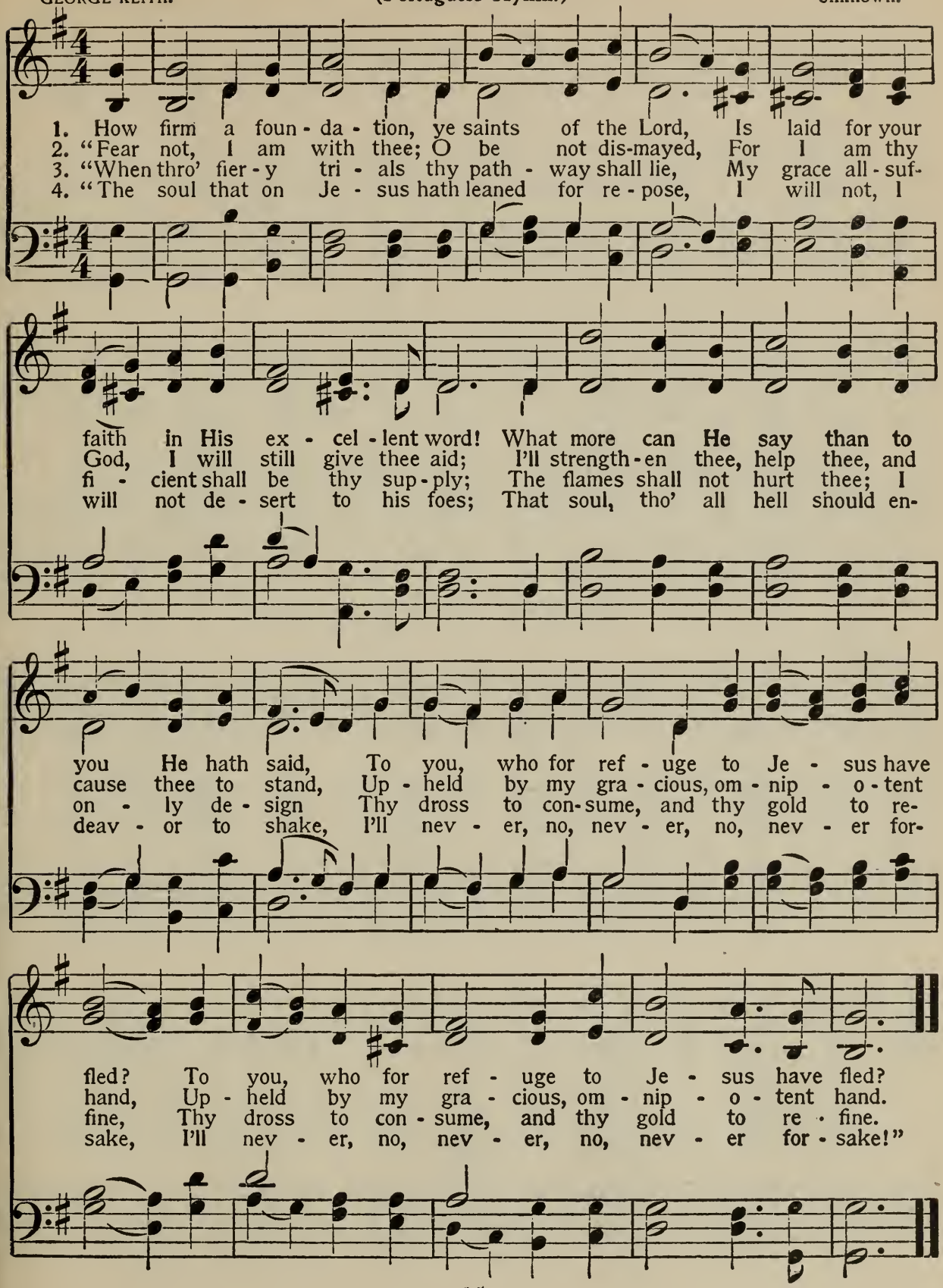
Stand Up for Jesus.

(Webb.)



How Firm a Foundation.

GEORGE KEITH. (Portuguese Hymn.) Unknown.



Swanee River.

STEPHEN C. FOSTER. Arr.



REFRAIN.



Our God, Our Portion.

CHORALE. M. L. BARTLETT.



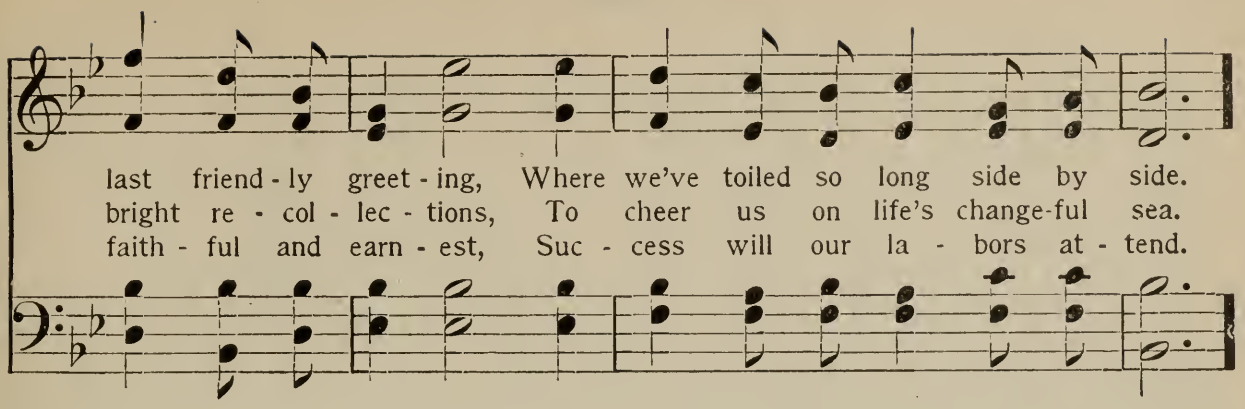
Adieu.

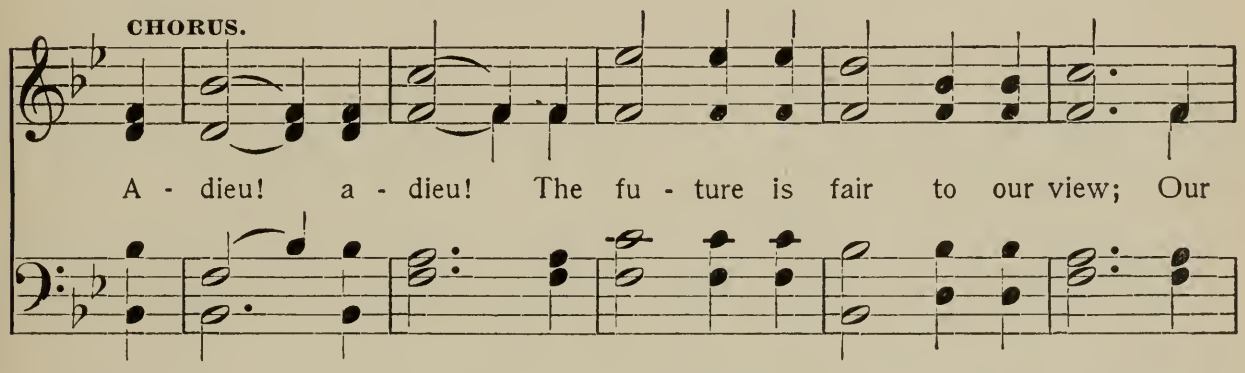
(Class Song.)

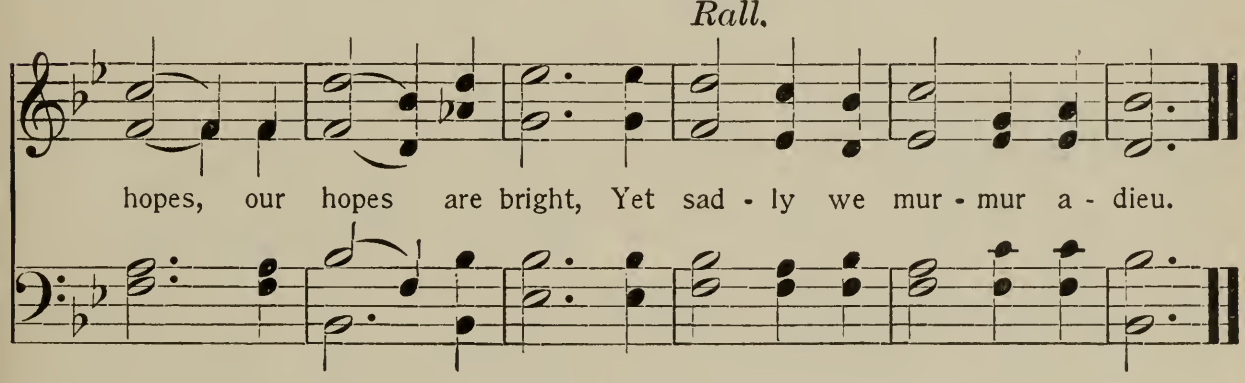
LAURA E. NEWELL. THOMAS F. FRANCIS.



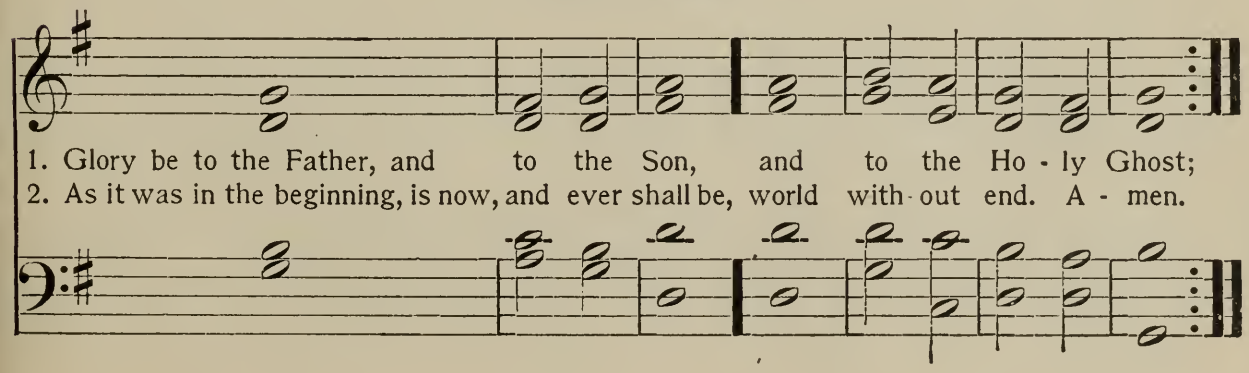
By per. of The Echo Music Co.







Gloria Patri.



As Merrily On We Bound.

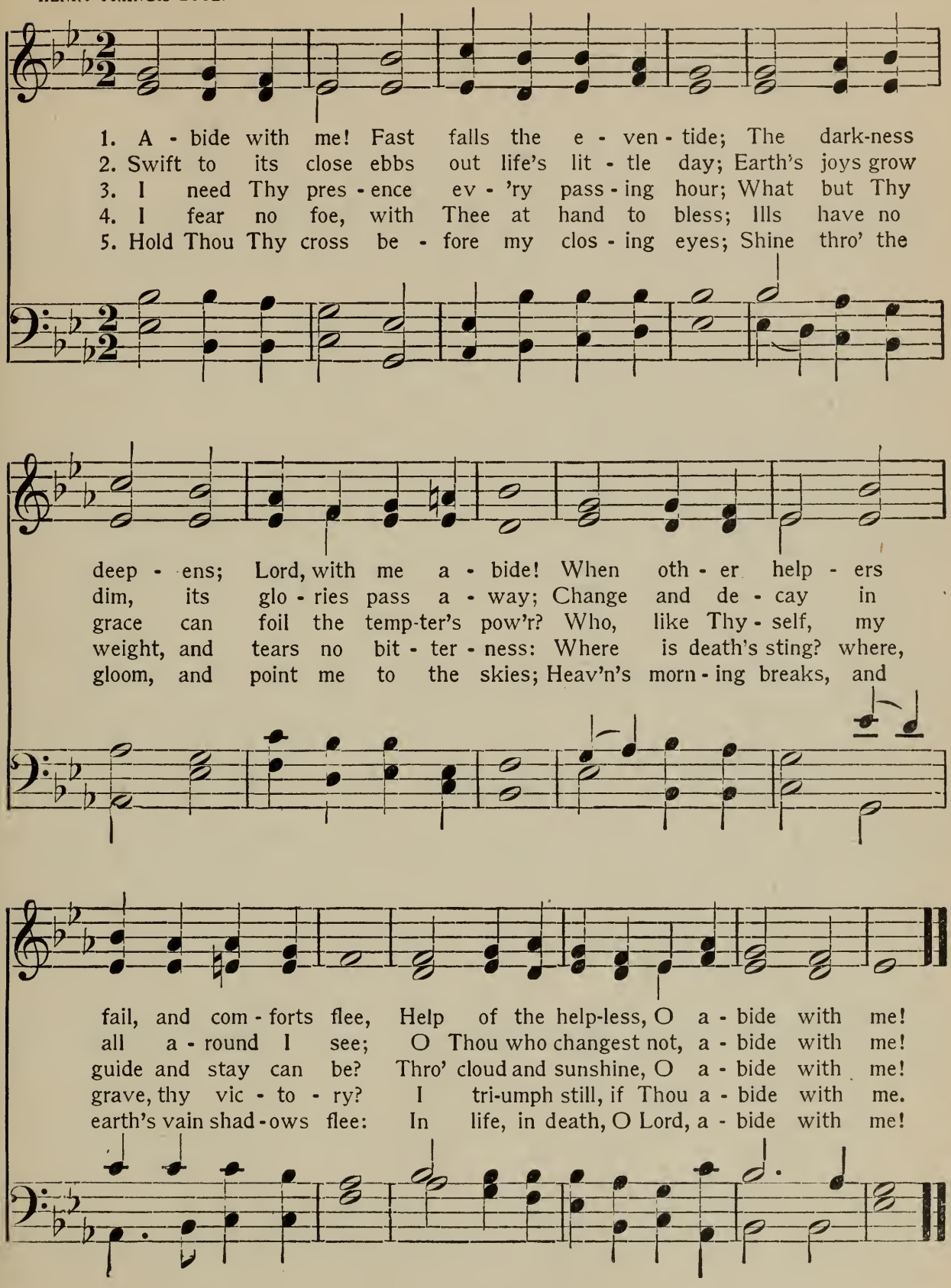
Sprightly.

M. L. BARTLETT.



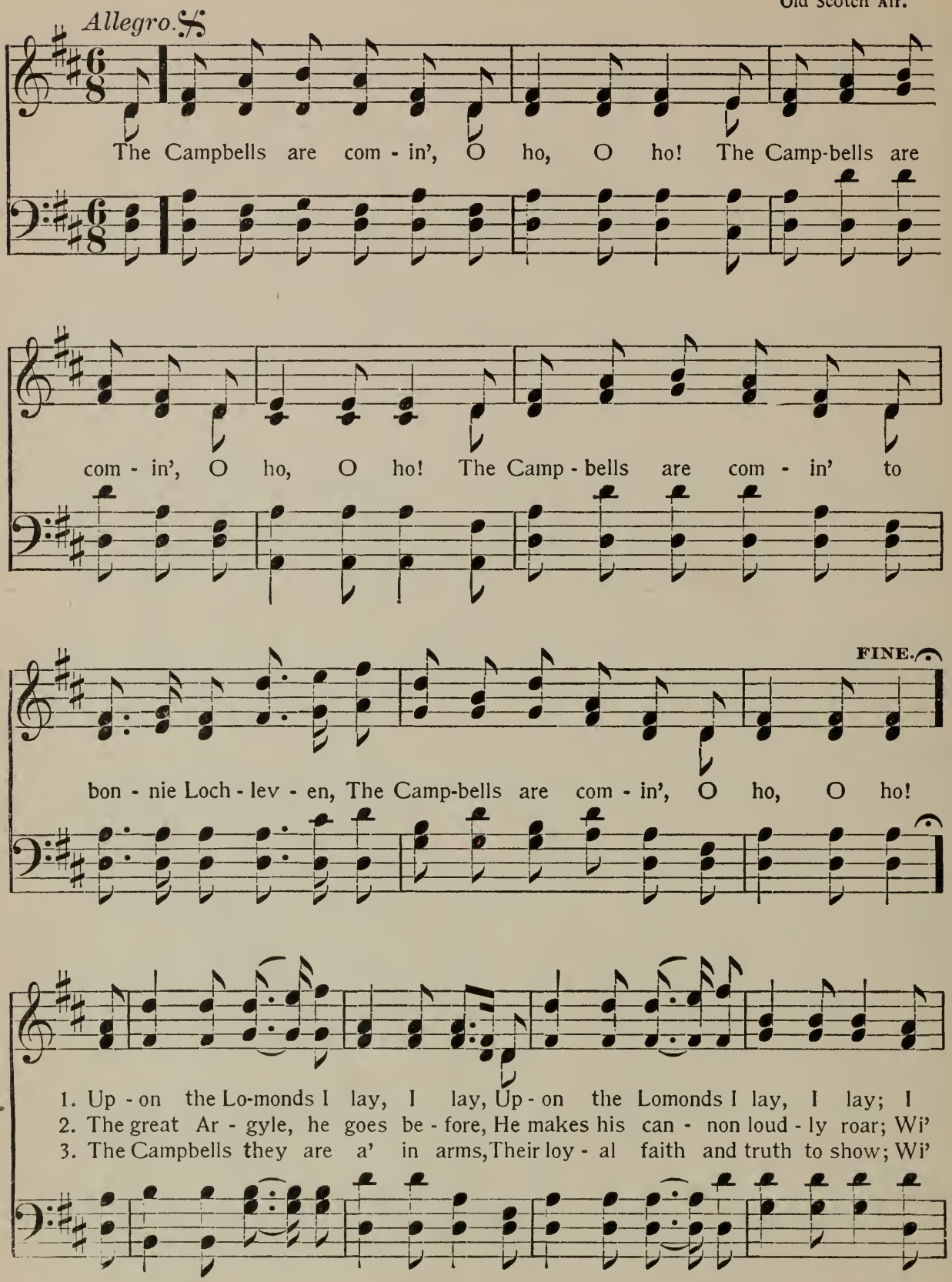
Abide With Me.

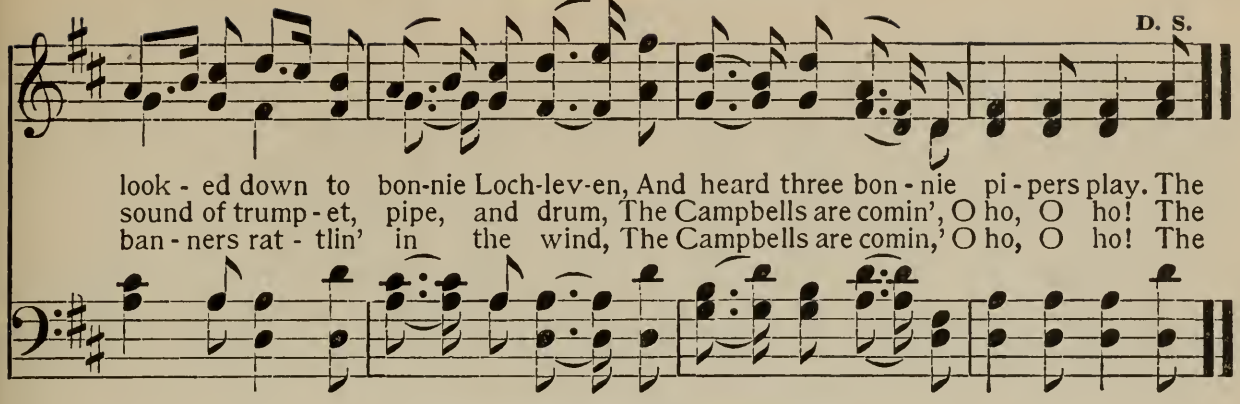
HENRY FRANCIS LYTE. WM. H. MONK.



The Campbells are Coming.

Old Scotch Air.





Blue Bells of Scotland.

Scotch Melody.



In the Dell and Dingle.

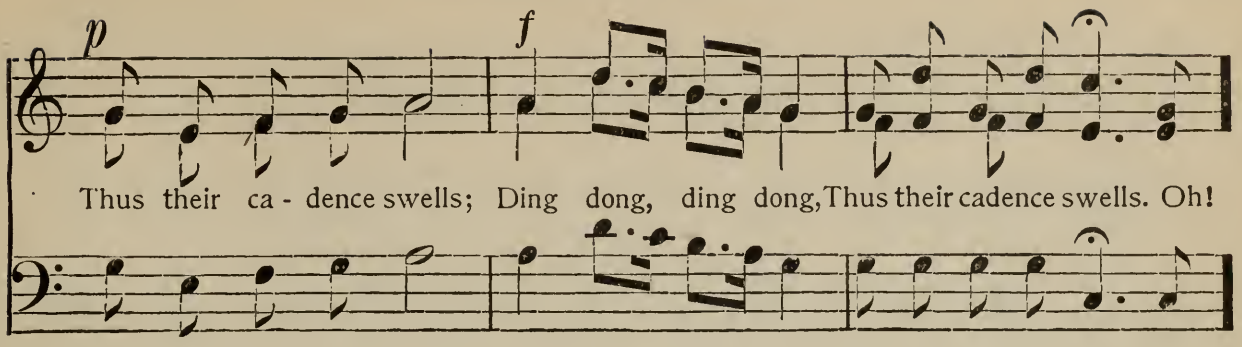
(Trio.)

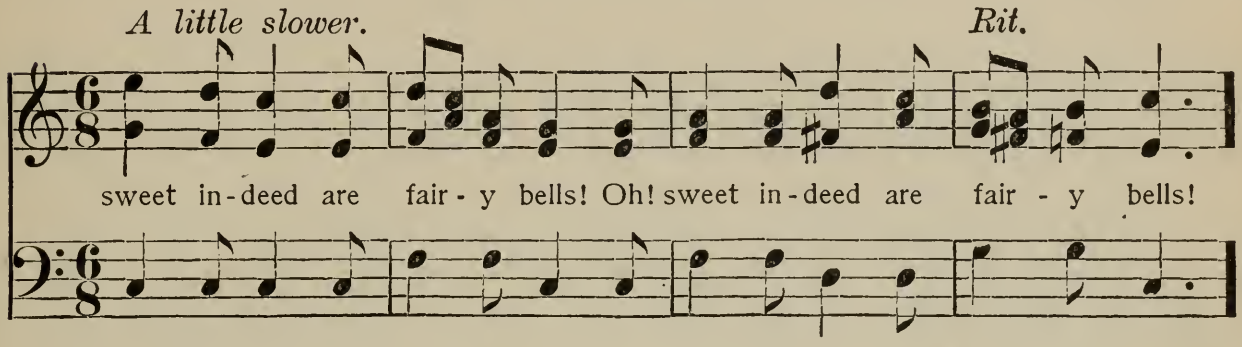
EDWARD OXENFORD.

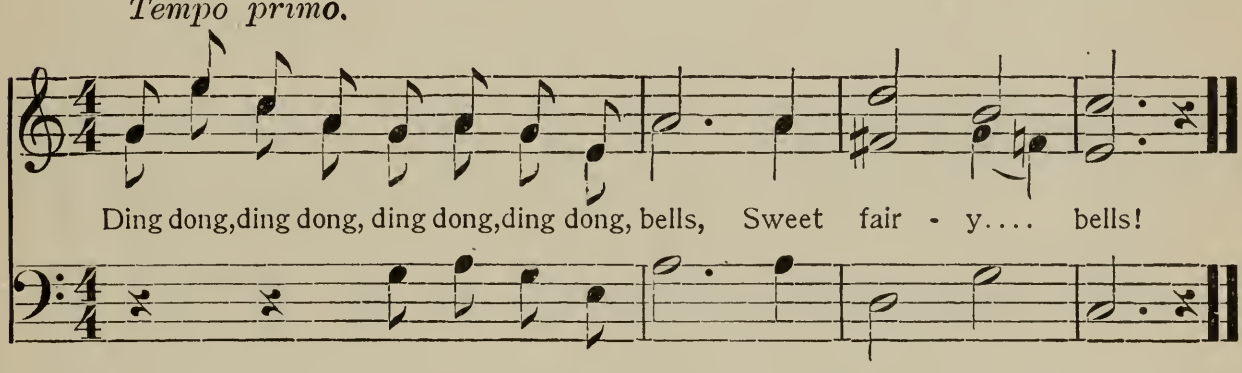
Composed expressly for this work, by L. O. EMERSON.

Moderately fast.



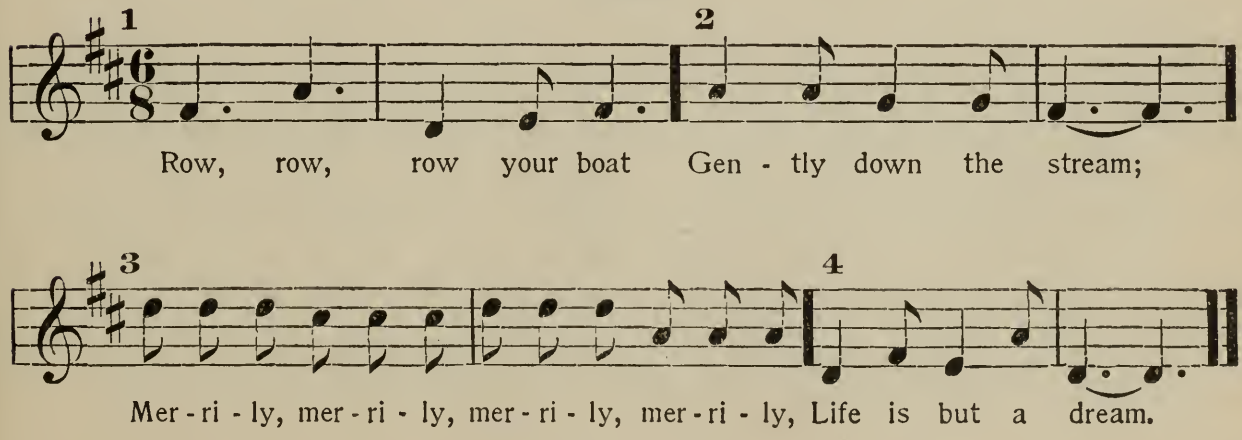






Row Your Boat.

(Round.)



Speak Kindly.

M. L. BARTLETT.



By per. of The Echo Music Co.

REFRAIN.



Cast Thy Burden.

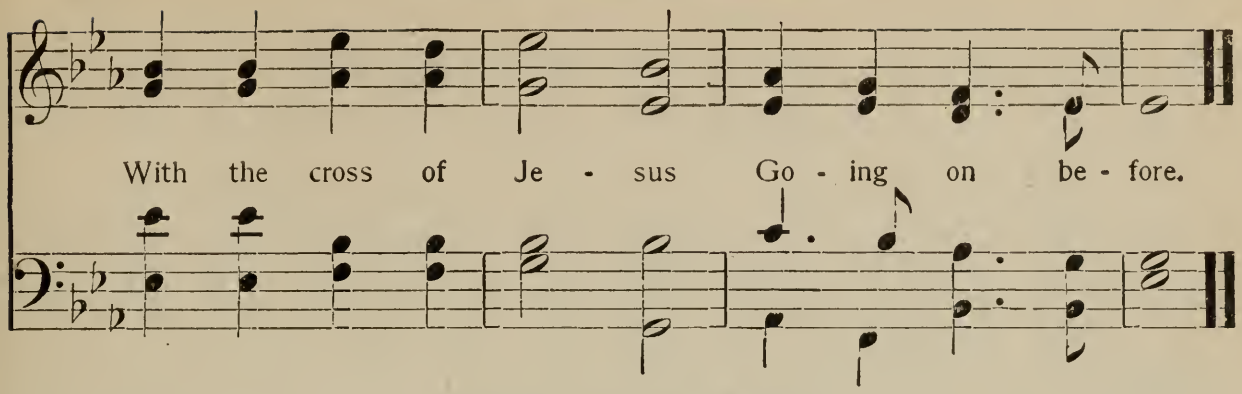
M. L. BARTLETT.



Onward, Christian Soldiers.

SABINE BARING-GOULD. Sir ARTHUR S. SULLIVAN.

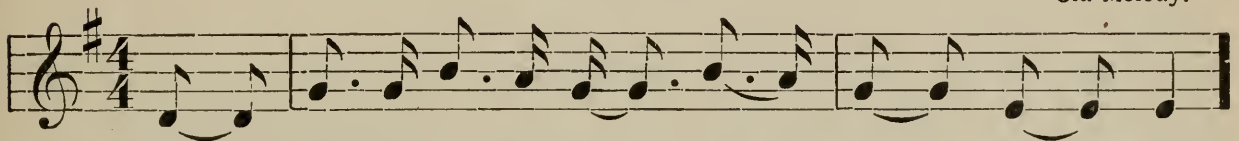


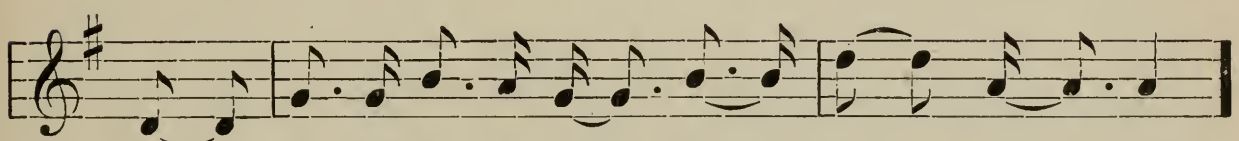


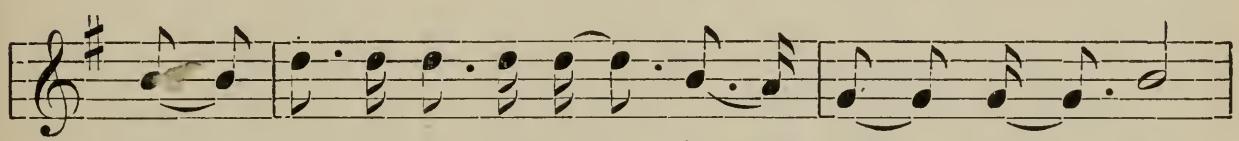
Sailing On the Seas.

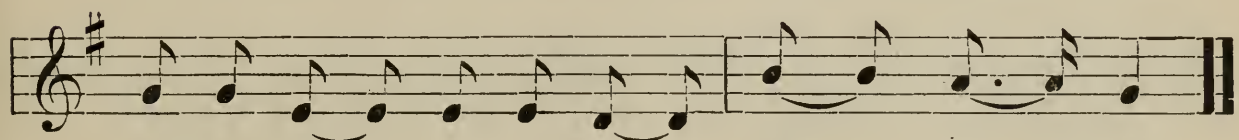
(Song for Boys.)

Old Melody.









Second Stanza—Imitate swinging by moving hands back and forth, palms up.
Third Stanza—Sing softly; place first one hand to the ear and then the other, in a listening posture.
Fourth Stanza—Imitate the playing of the bugle with both hands, and pound on desk for drum.

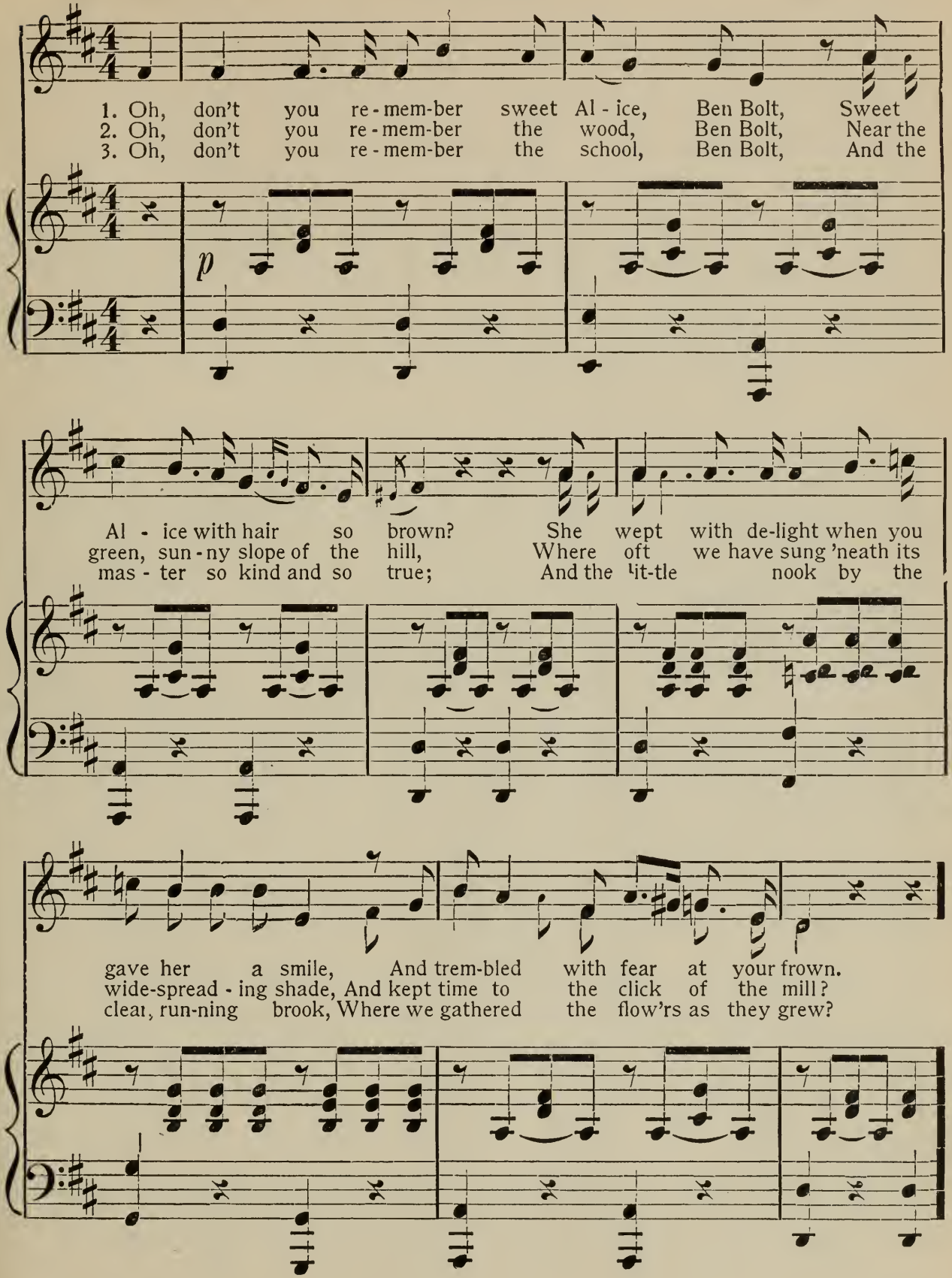
Massa's in de Cold, Cold Ground.

S. C. F. STEPHEN C. FOSTER.



Ben Bolt.

THOS. DUNN ENGLISH. NELSON KNEASS.

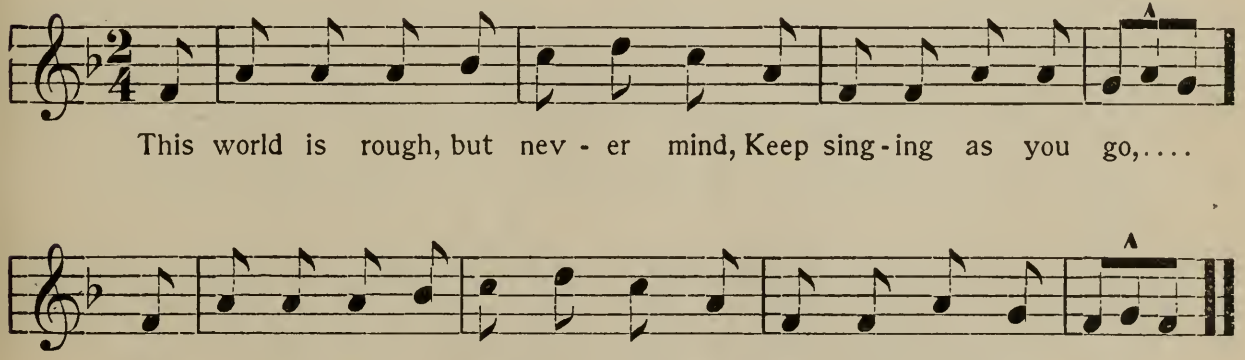



In the old church - yard in the val - ley, Ben Bolt, In a
The mill has gone to de - cay, Ben Bolt, And a
On the mas - ter's grave grows the grass, Ben Bolt, And the
mf
cor - ner ob - scure and a - lone, They have fit - ted a slab of
qui - et now reigns all a - round; See the old rus-tic porch, with its
run - ning lit - tle brook is now dry; And of all the friends who were
gran - ite so gray, And sweet Al - ice lies un - - der the
ros - es so sweet, Lies scat - tered and fall - en to the
school - mates then, There re - mains, Ben, but you..... and


stone; They have fit - ted.... a slab of.. ..
ground; See the old rus - tic porch, with its
l; And of all..... the friends who were

Ad lib.
gran-ite so gray, And sweet Al - ice lies un - - der the stone.
ros - es so sweet, Lies scat - tered and fall - en to the ground.
school - mates then, There re - mains, Ben, but you. ..... and I.
Ad lib.

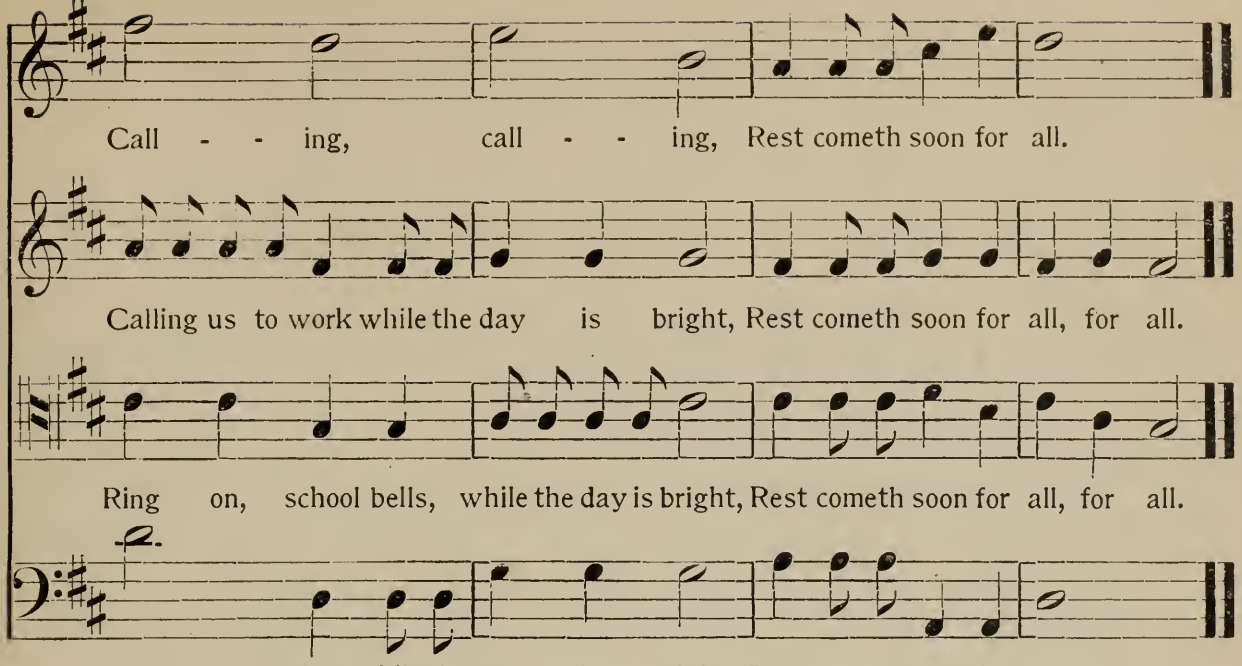
Warning.


This world is rough, but nev - er mind, Keep sing - ing as you go,....
For if you stop to kick you'll find You've sim - ply stubbed your toe....

Morning Bells.

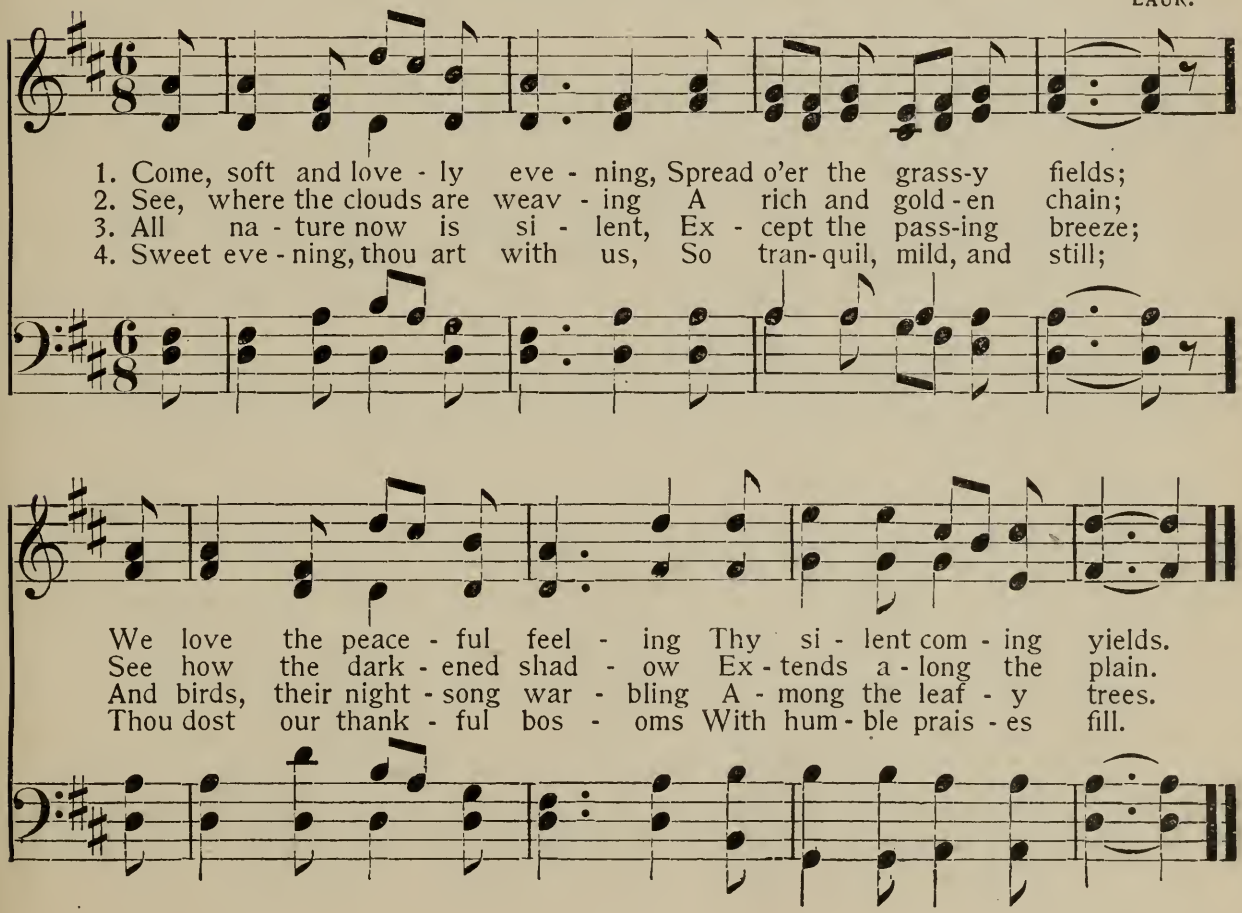
I. T. PAGE.





Come, Soft and Lovely Evening.

LAUR.



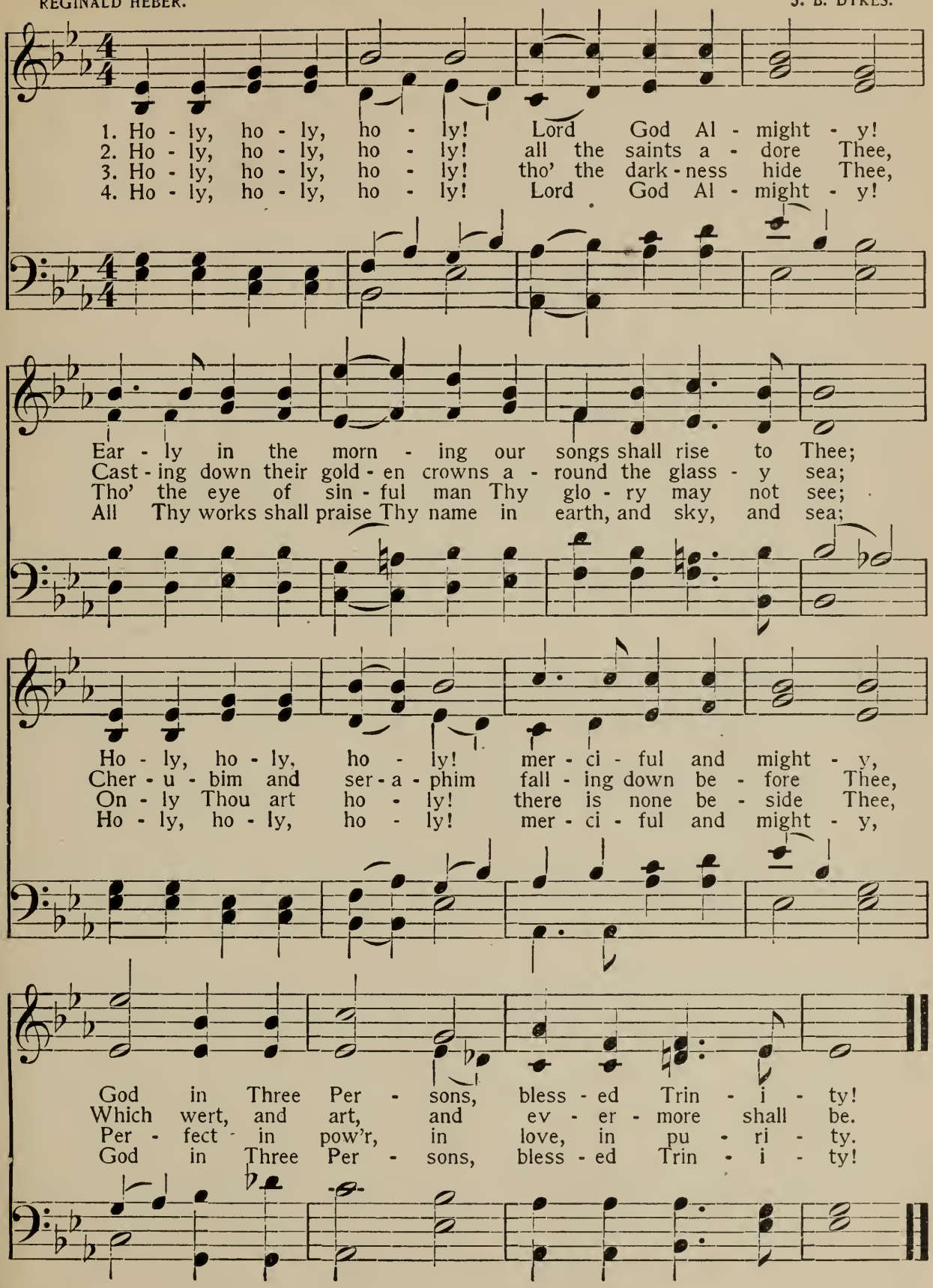
"God of Our Fathers, Known of Old."

RUDYARD KIPLING. (Recessional Hymn.) M. L. BARTLETT.



Holy, Holy, Holy.

REGINALD HEBER. J. B. DYKES.

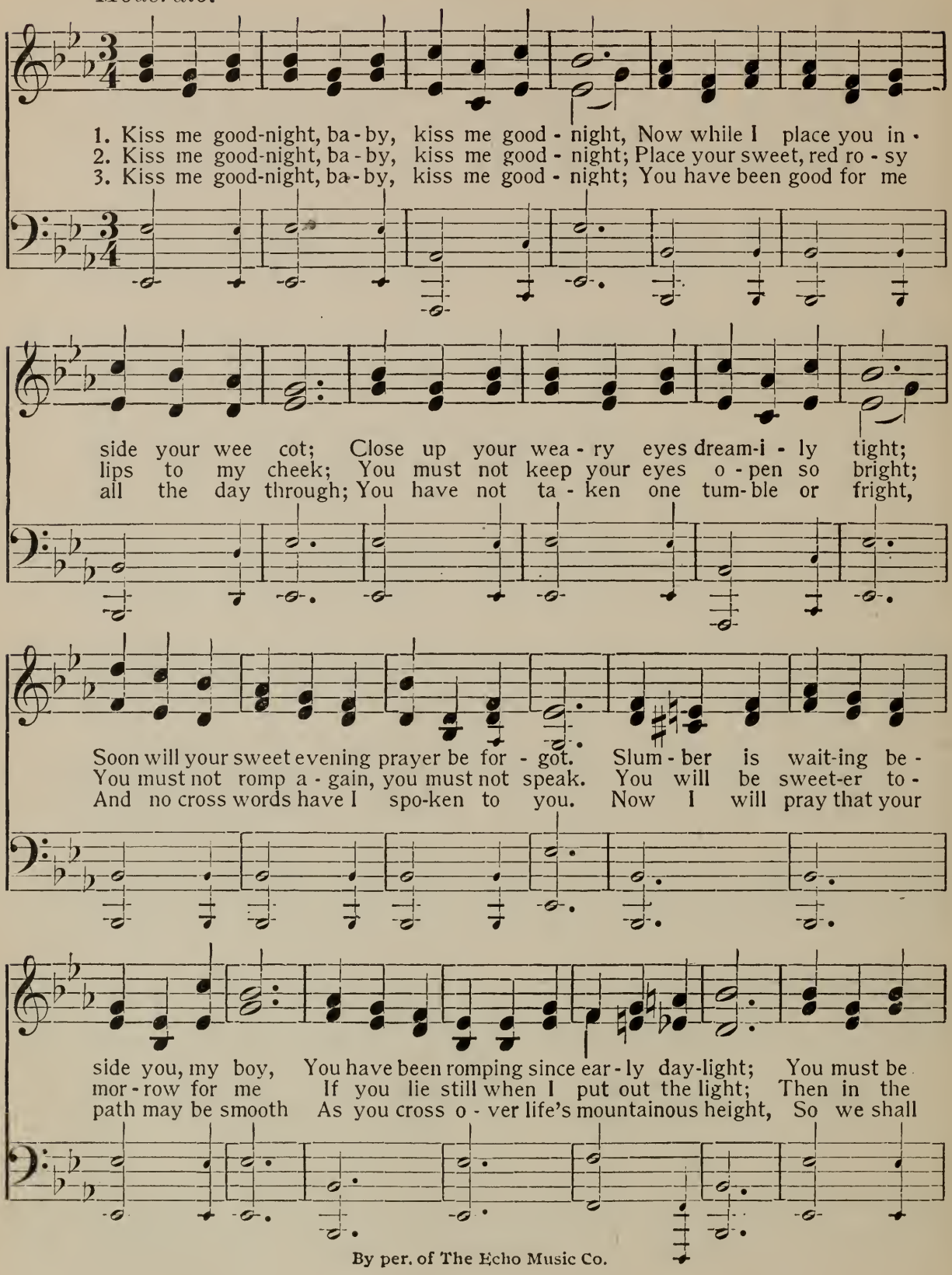


Kiss Me Good-night, Baby.

(Duet.)

A. J. CRIDER. CARL D. KINSEY.

Moderato.



By per. of The Echo Music Co.



O Worship the King.

M. L. BARTLETT.



The Old Oaken Bucket.

WOODWORTH. KILLMARK.




The bridge and the rock where the cat - a - ract fell; The
And quick to the white - peb - bled bot - tom it fell; Then
The tear of re - gret will in - tru - sive - ly swell; As
cot of my fa - ther, the dai - ry - house by it, And
soon with the em - blem of truth o - ver - flow - ing, And
fan - cy re - verts to my fa - ther's plan - ta - tion, And
CHORUS.
e'en the rude buck - et that hung in the well.
drip - ping with cool - ness, it rose from the well.
sighs for the buck - et that hung in the well.
The old oak-en buck-et, the
i - ron-bound buck-et, The moss-cov-ered buck - et that hung in the well.

Iowa—"Beautiful Land."

TACITUS HUSSEY. H. M. TOWNER.

SOLO, OR VOICES IN UNISON.



NOTE.—This piece is used at the request of the many counties of Iowa that have adopted this book for use in all the schools in their respective counties.

By per. of Tacitus Hussey.


While kine breath adds perfume to these, In I - o-wa-"Beau-ti - ful Land!"
As her riv-ers, which run to the sea, In I - o-wa-"Beau-ti - ful Land!"
The Fu-ture! Fear not for thy goal, O I - o-wa-"Beau-ti - ful Land!"
Oh! thrice blessed land, this of ours! Our I - o-wa-"Beau-ti - ful Land!"
Ped. ✻Ped. ✻ Ped. Ped. ✻
f CHORUS.
Crown her! Crown her! Crown her! Crown her with corn, this Queen of the West,
Who wears the wild rose on her breast; The fair - est, the rich - est and best!
I - o - wa—"Beau-ti - ful Land!" I - o - wa—"Beau-ti - ful Land!"

Pretty Little Daisy.

(May be sung as a Solo.)

S. G. SMITH.

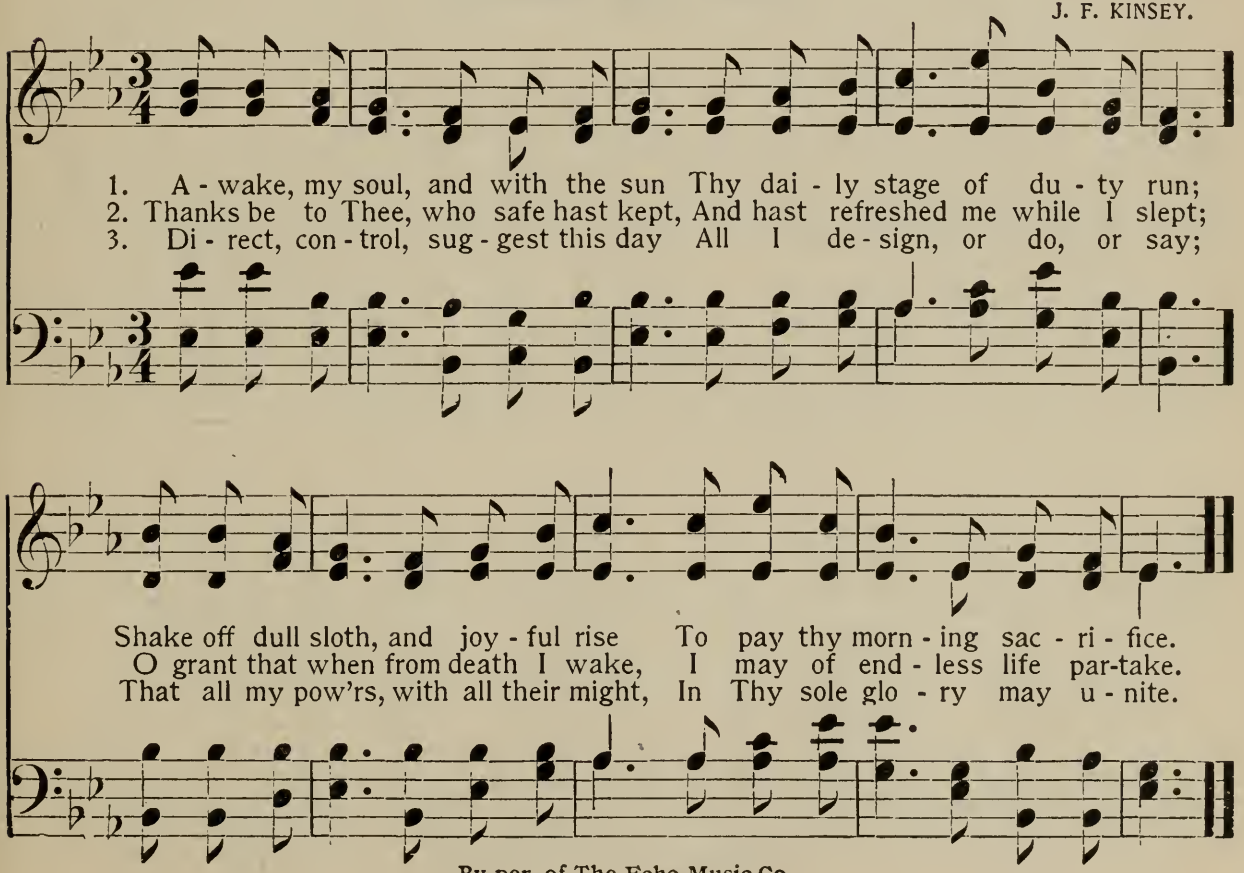


By per. of The Echo Music Co.



Awake, My Soul!

J. F. KINSEY.



By per. of The Echo Music Co.

Song of Labor.

From "Michigan Christian Advocate."

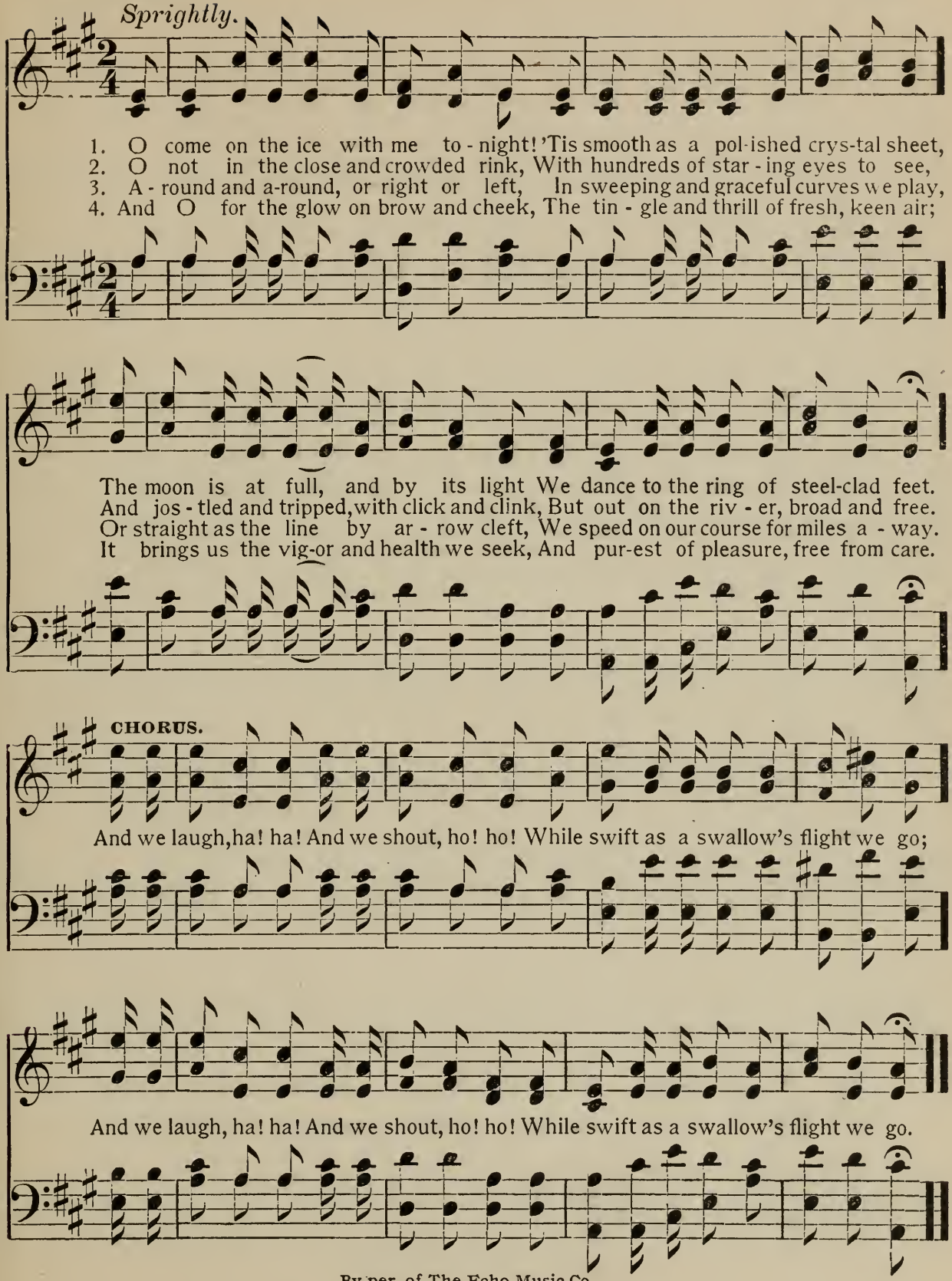
MARY A. LATHBURY. M. L. BARTLETT.



Skating Song.

D. W. BROMWELL. E. L. COBURN.

Sprightly.

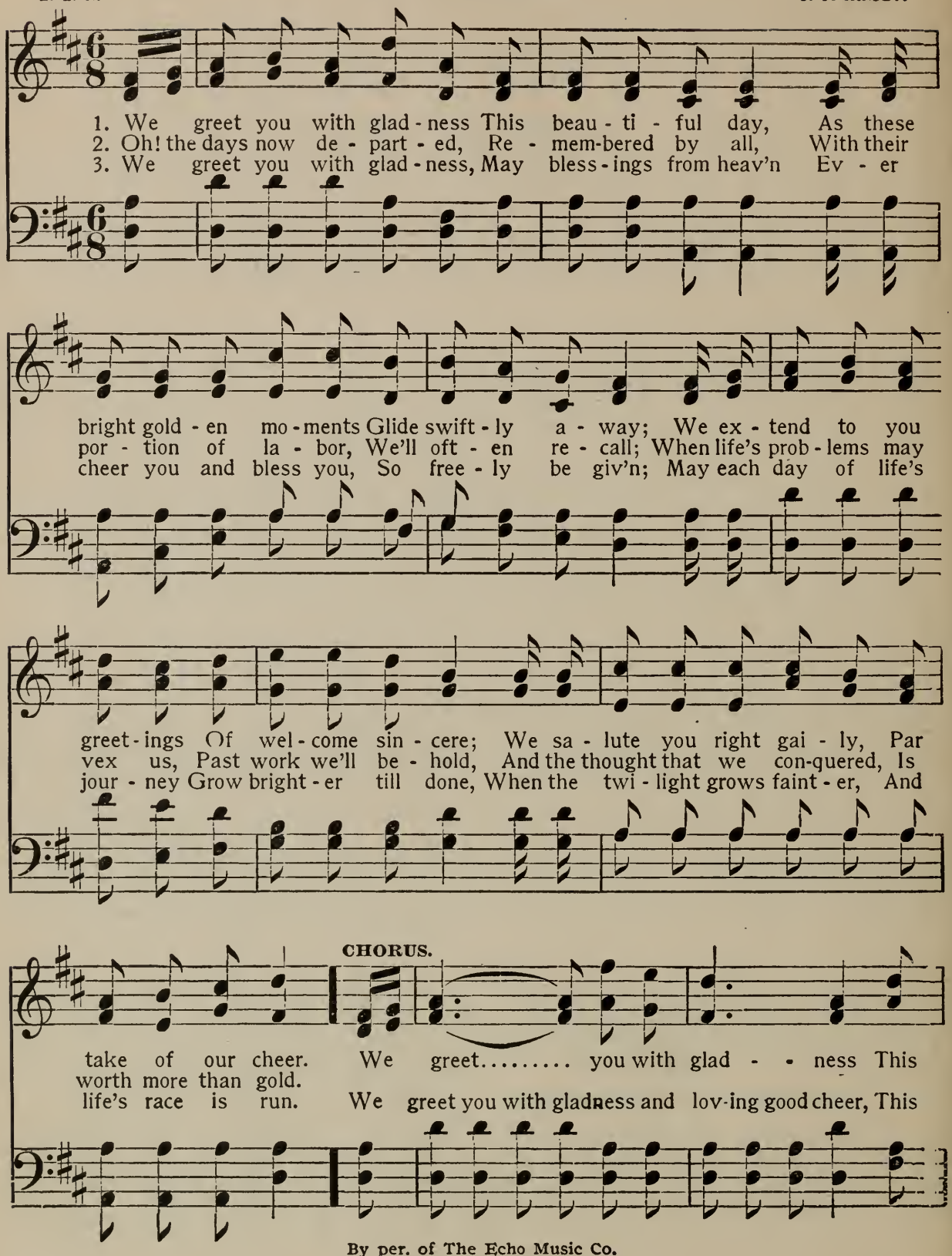


By per. of The Echo Music Co.

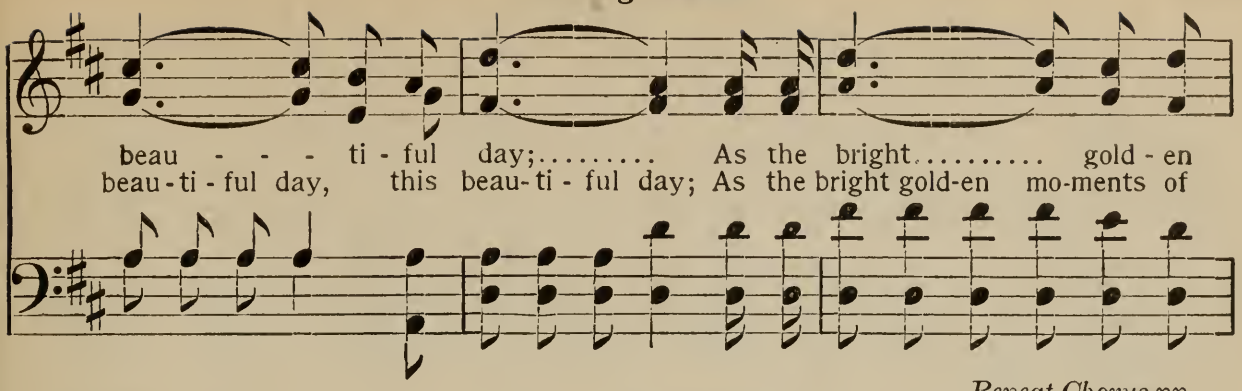
Greeting-Glee.

(For Commencement.)

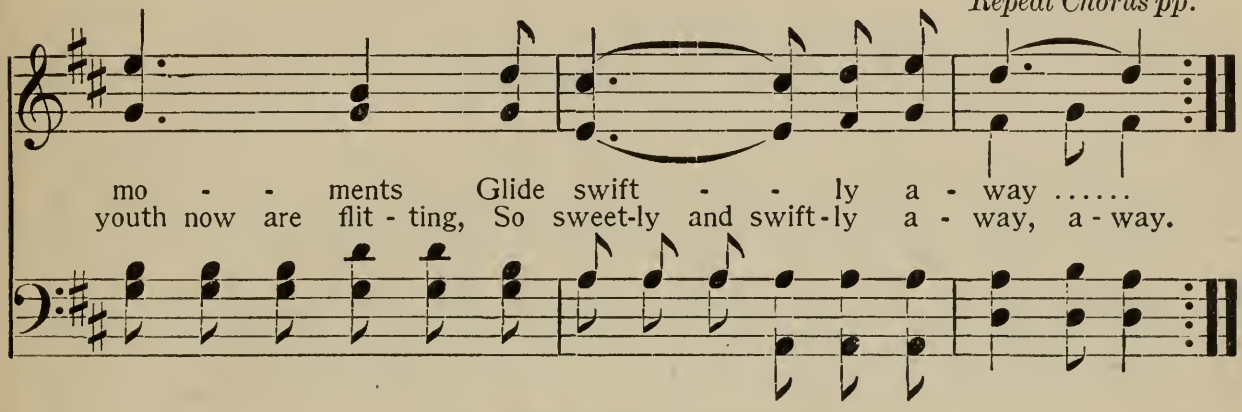
L. E. N. J. F. KINSEY.



By per. of The Echo Music Co.

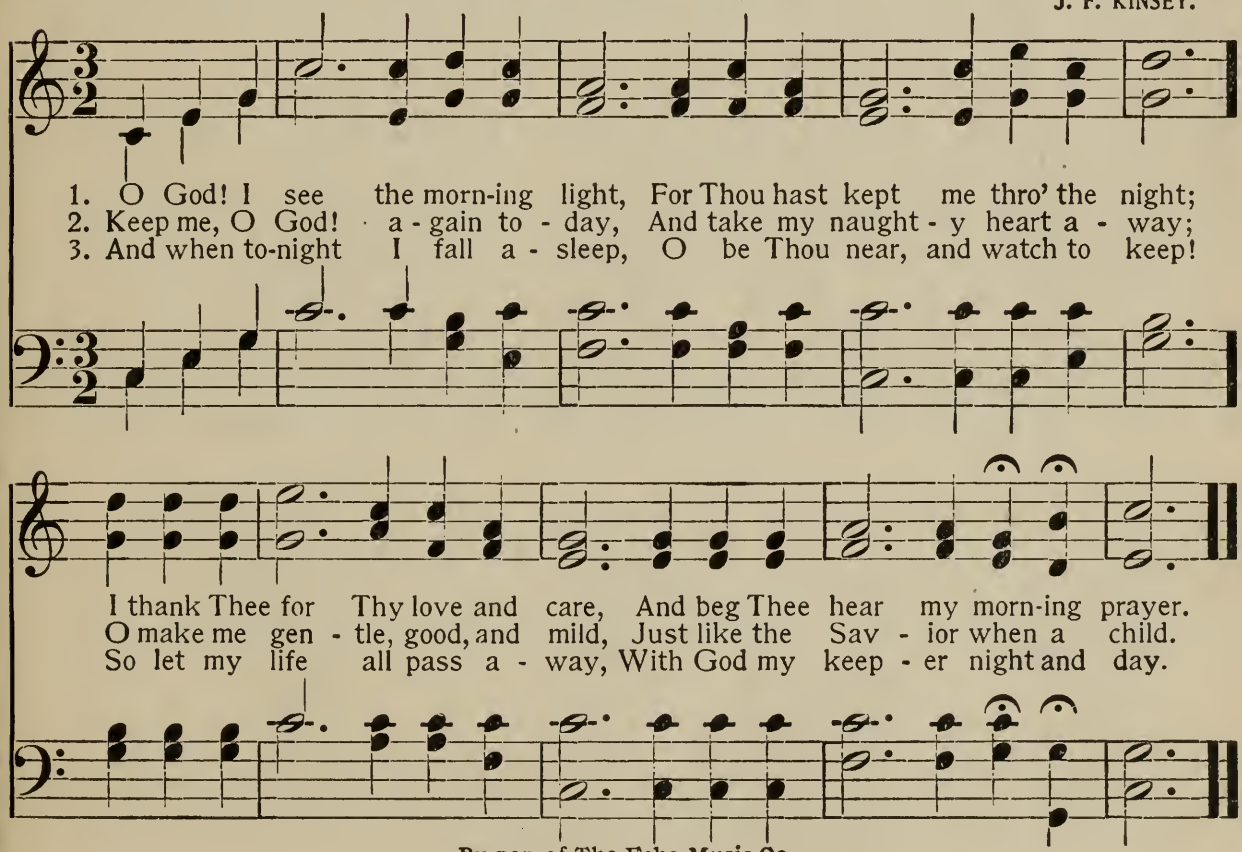


Repeat Chorus pp.



The Morning Prayer.

J. F. KINSEY.

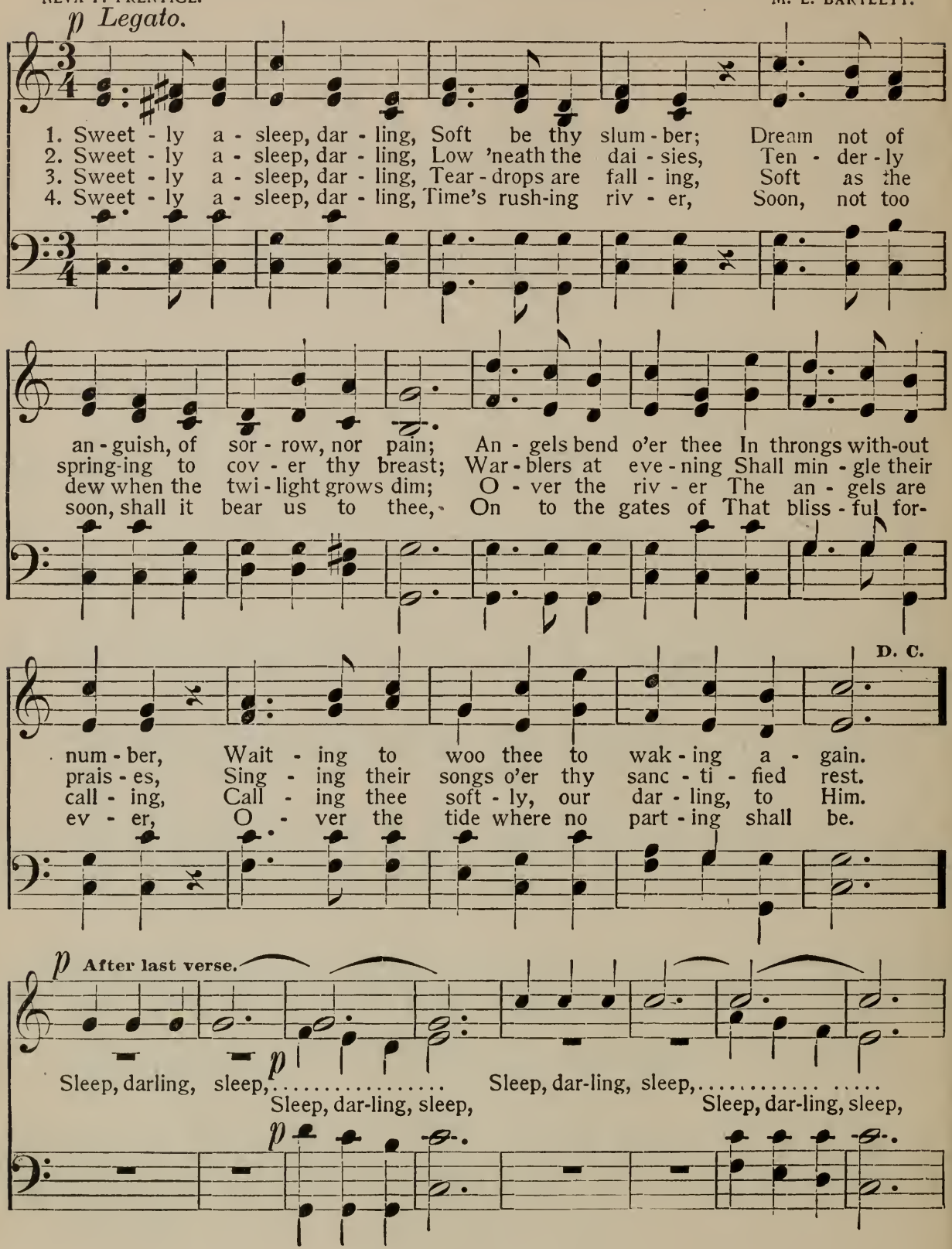


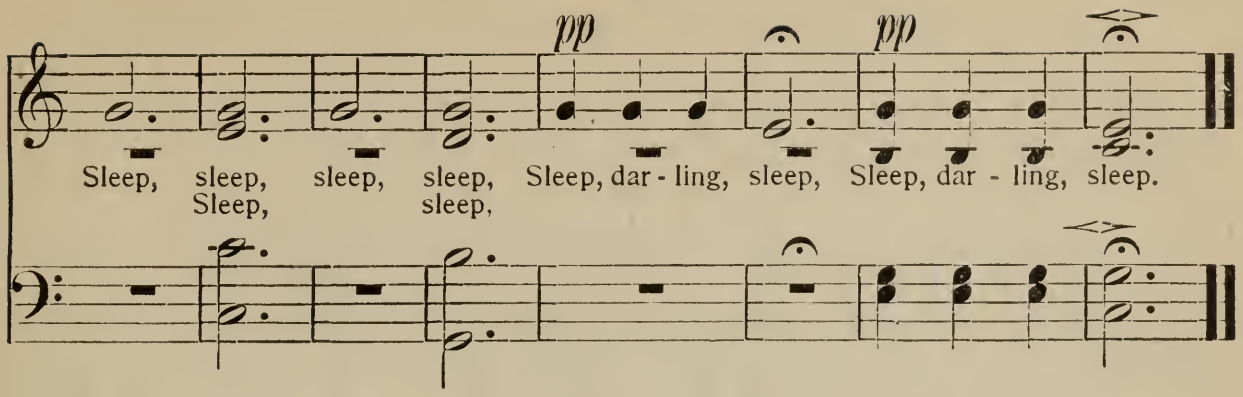
By per. of The Echo Music Co.

Sweetly Asleep.

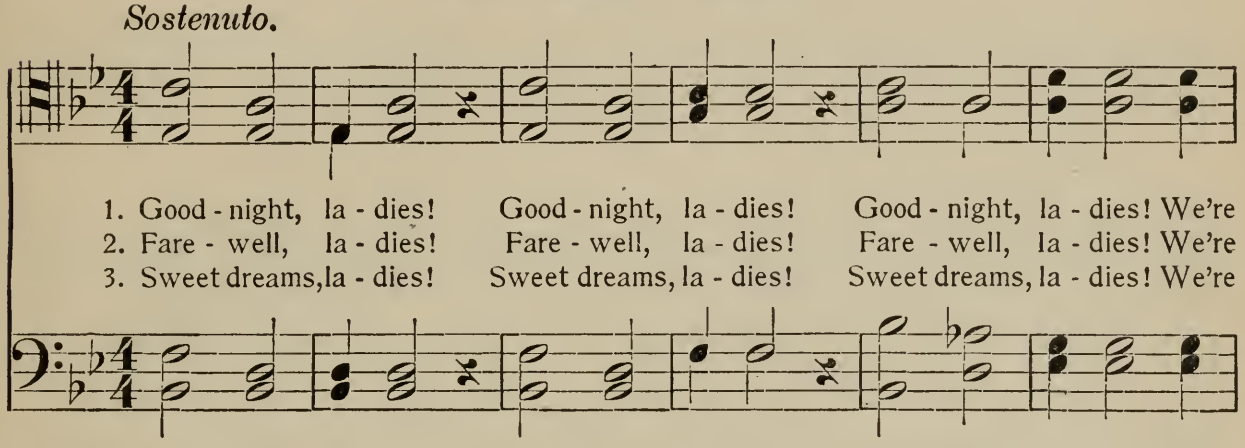
In memory of Cornie Bartlett, Grace Enfield, and Myrtle Chandler, who came to their deaths by drowning in a river, near Jefferson, Iowa, July 18, 1888.

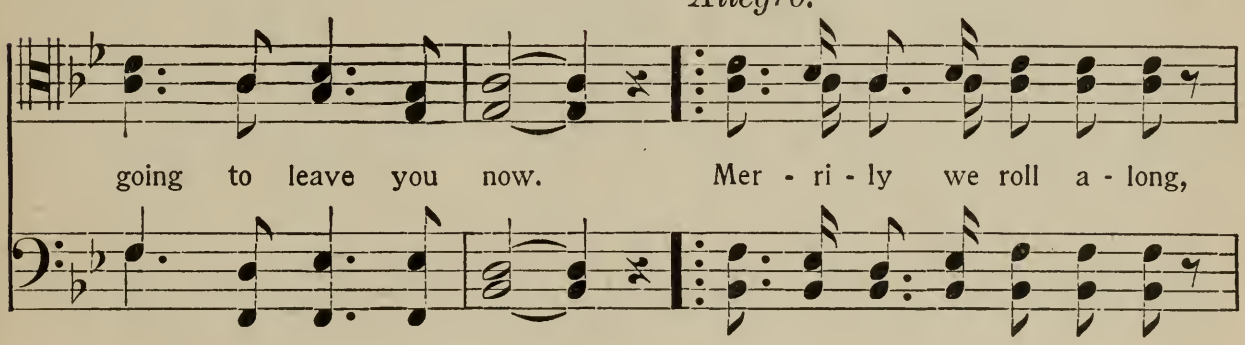
NEVA P. PRENTICE. M. L. BARTLETT.





Good-Night, Ladies!







Darling Nellie Gray.

This beautiful song was written just previous to the breaking out of the war of the Rebellion, and will ever be dear to the hearts of the American people.

B. R. H. B. R. HANBY.





4 My canoe is under water, and my banjo is unstrung,
I'm tired of living any more:
My eyes shall look downward, and my song shall be unsung,
While I stay on the old Kentucky shore.

5 My eyes are getting blinded, and I cannot see my way;
Hark! there's somebody knocking at the door—
Oh! I hear the angels calling, and I see my Nellie Gray,
Farewell to the old Kentucky shore.

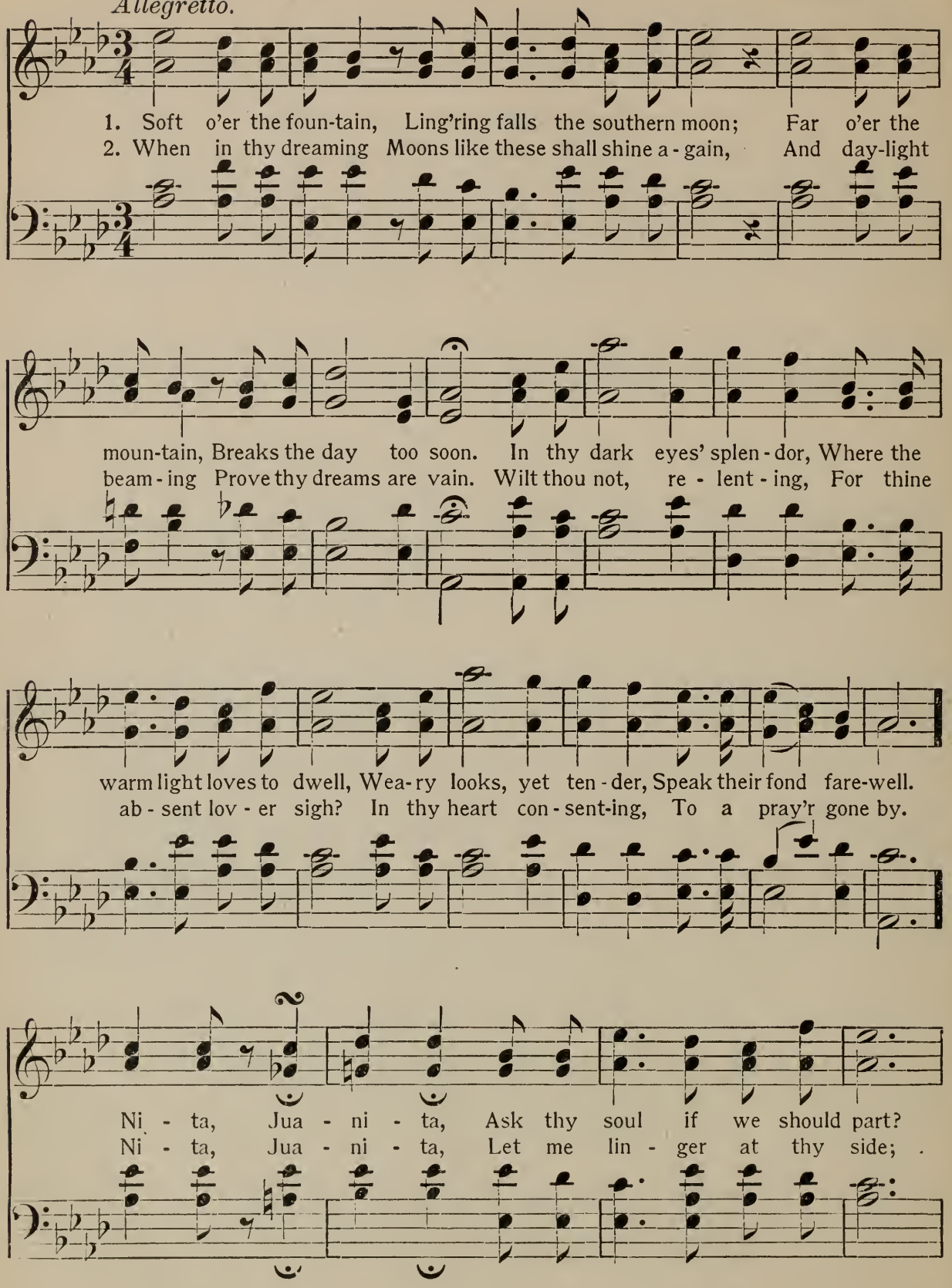
Chorus to last verse.

O my darling Nellie Gray, up in heaven there they say,
That they'll never take you from me any more;
I'm a coming—coming—coming, as the angels clear the way,
Farewell to the old Kentucky shore.

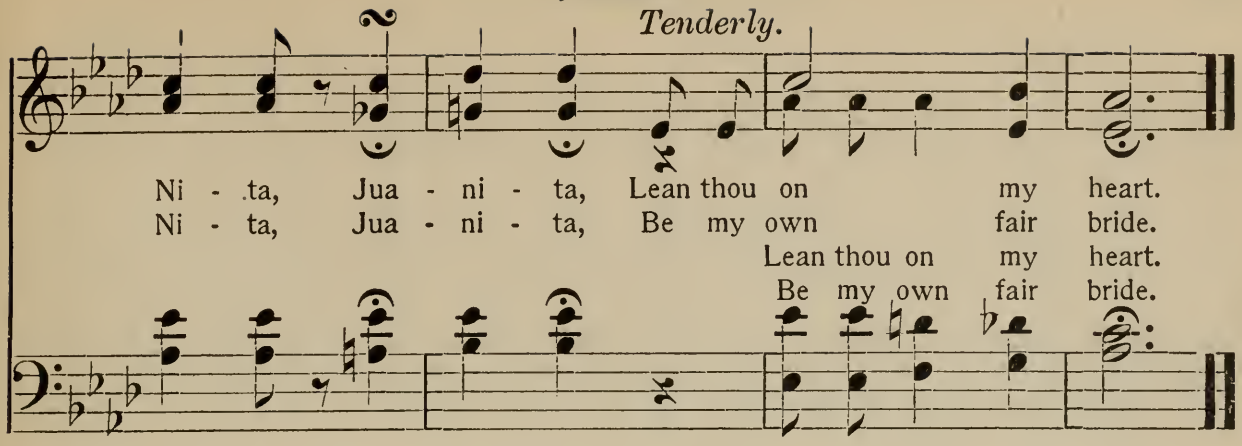
Juanita.

Arranged.

Allegretto.



Tenderly.



God Bless our Native Land.

Moderato.

Italian Melody.



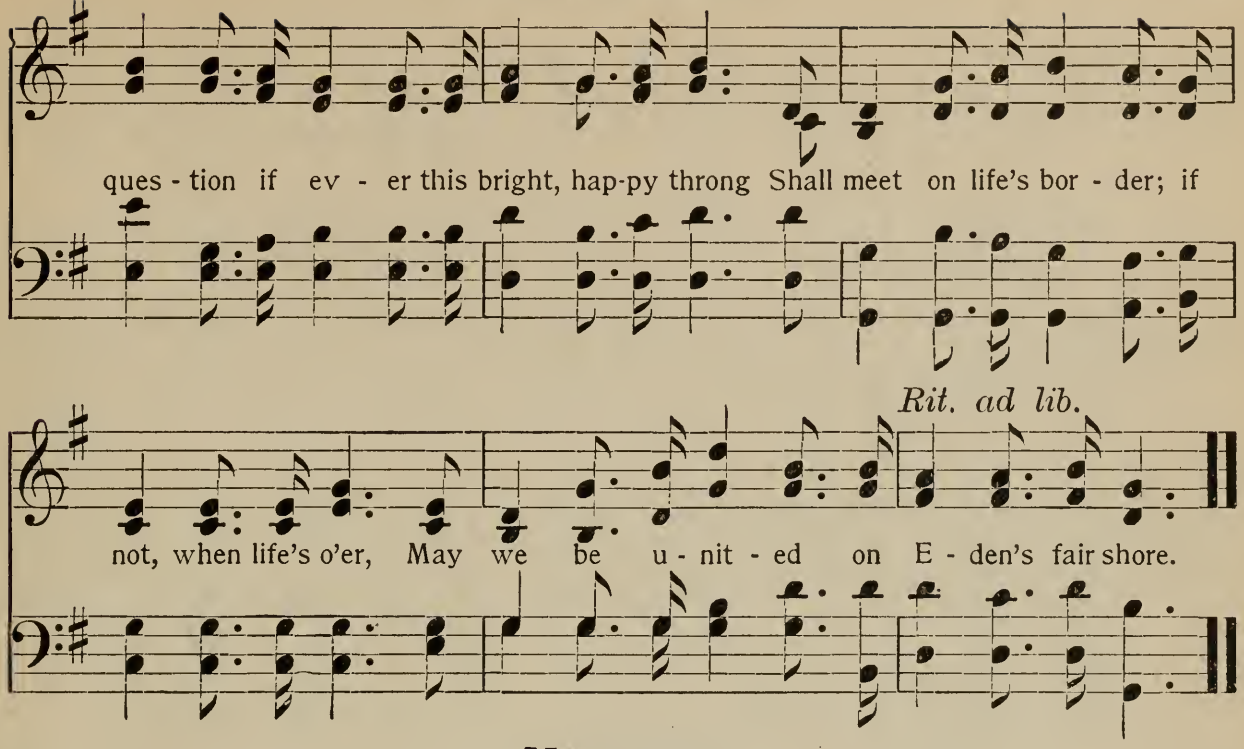
Parting Class Song.

VIOLET E. KING. J. F. KINSEY.

Andante.

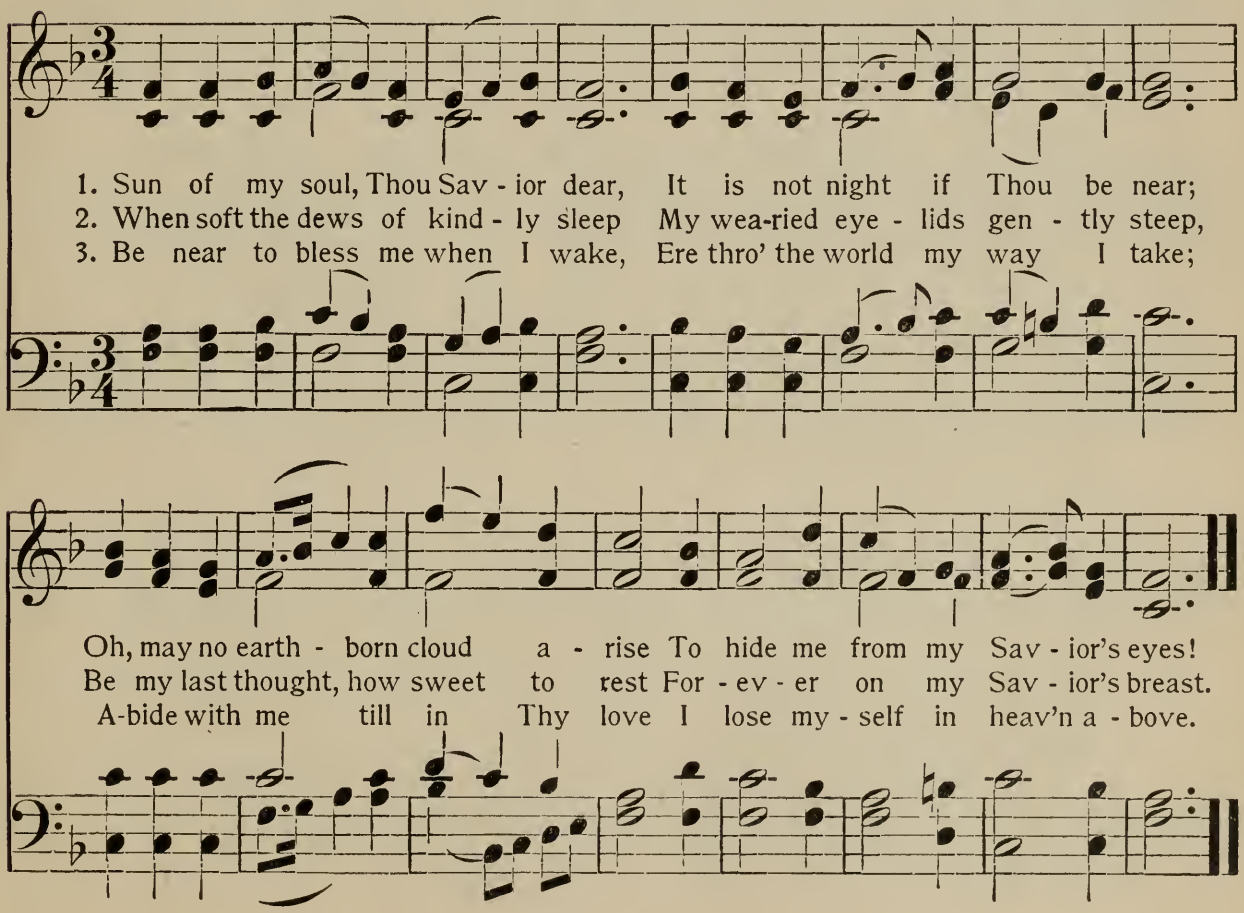


By per. of The Echo Music Co.



Harrington.

M. L. BARTLETT.



Coming Thro' the Rye.

Arr. by CARL D. KINSEY.



Song of the Bobolink.

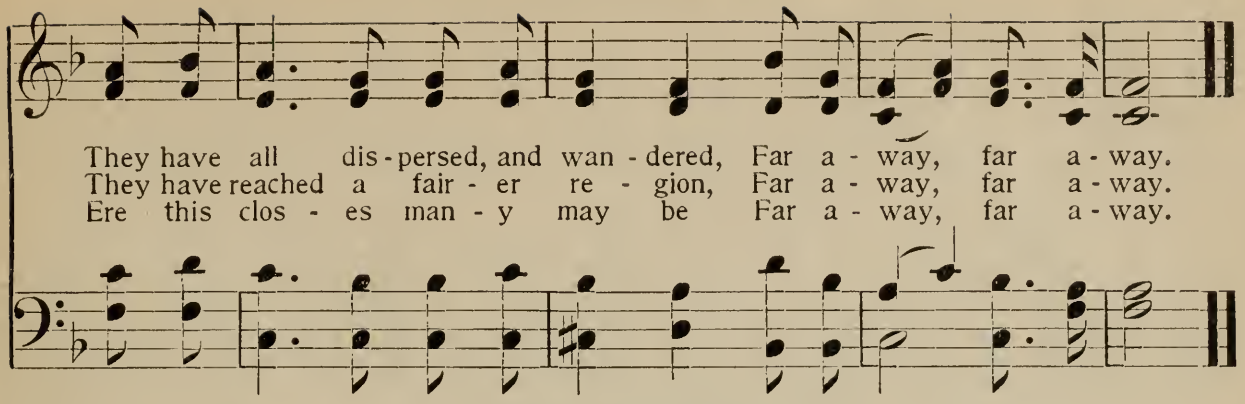
M. L. B.



Far Away.

M. LINDSAY.





Happy Children.

From "Little Pearls." S. G. SMITH.

Lively. Marcato.



By per. of The Echo Music Co.

The Great Defender.

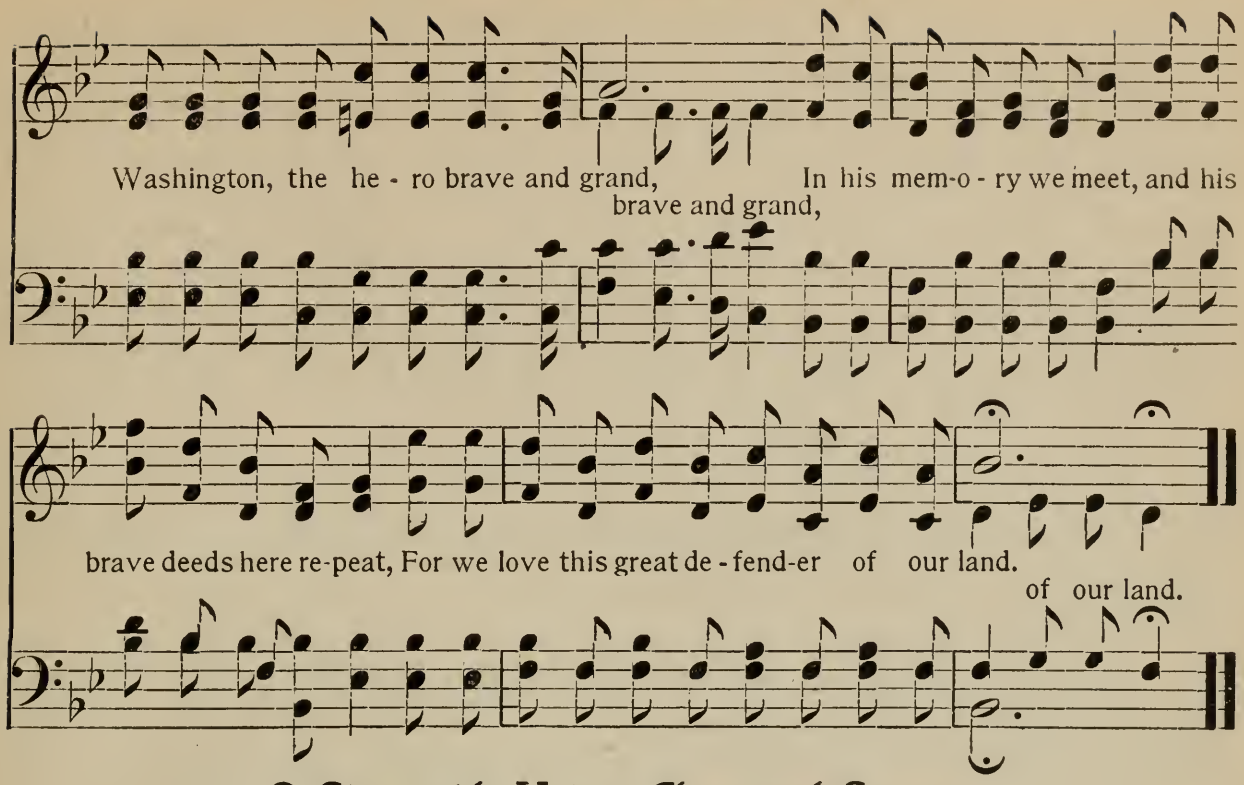
(For Washington's Birthday.)

J. M.

JOHN McPHERSON.

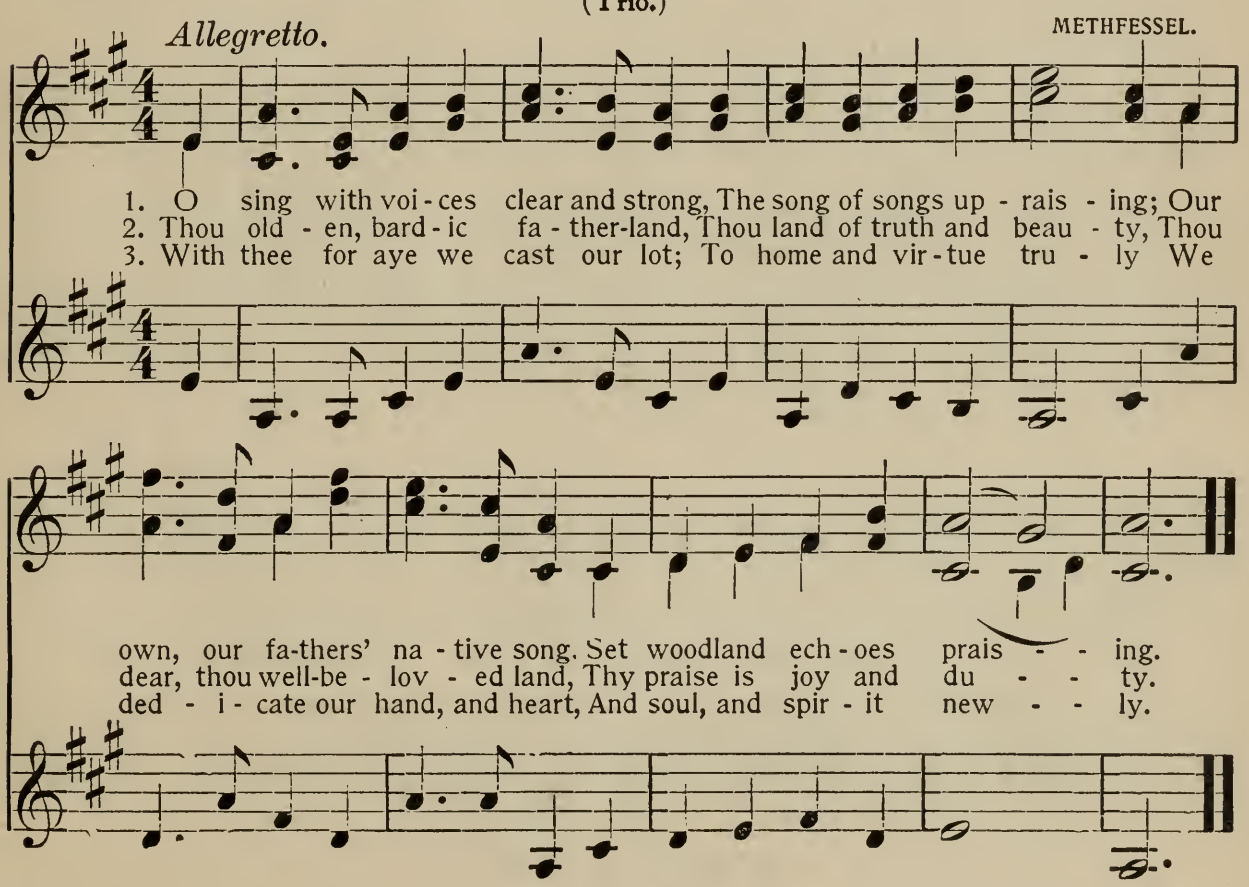


By per. of The Echo Music Co.



O Sing with Voices Clear and Strong.

(Trio.)

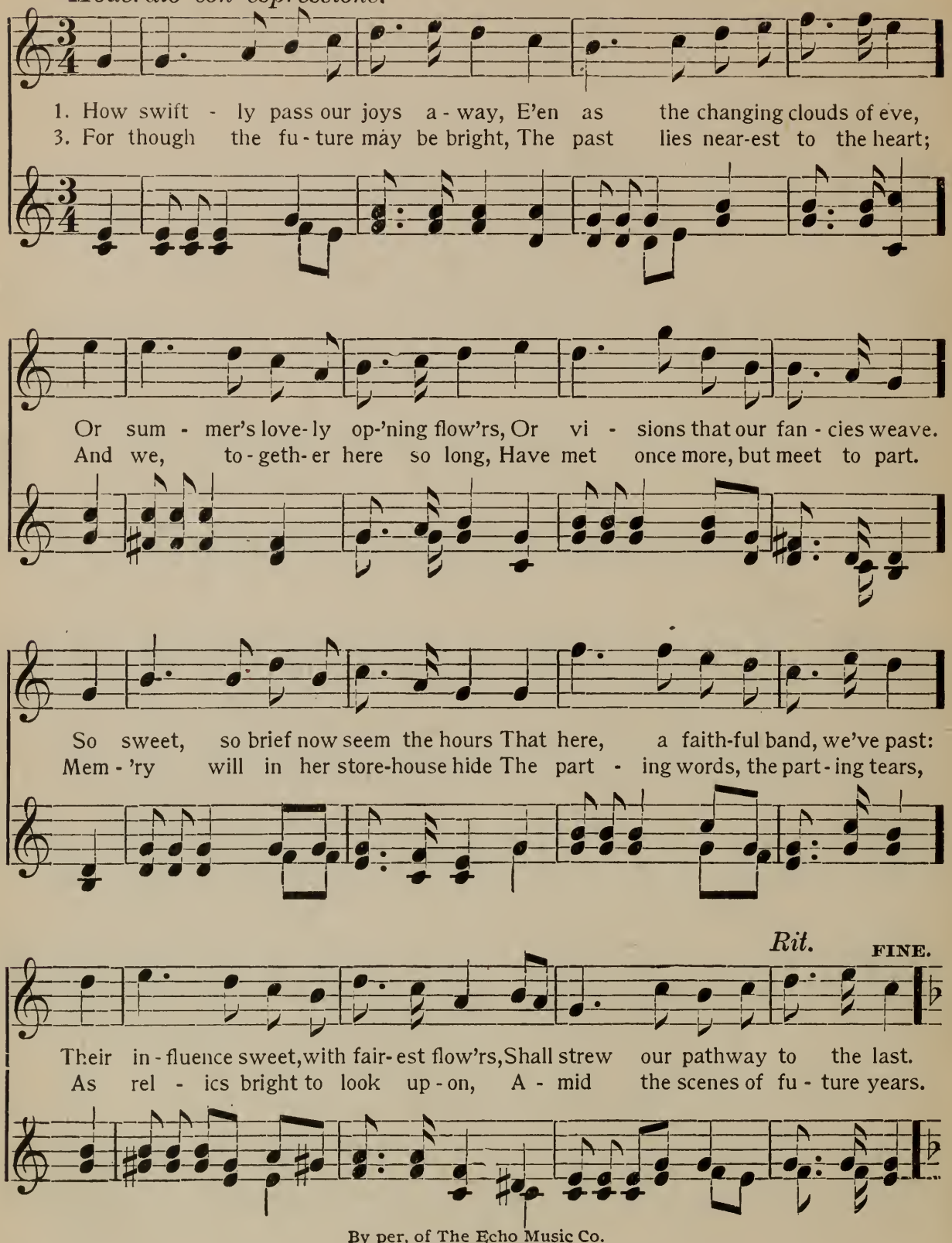


How Swiftly Pass Our Joys.

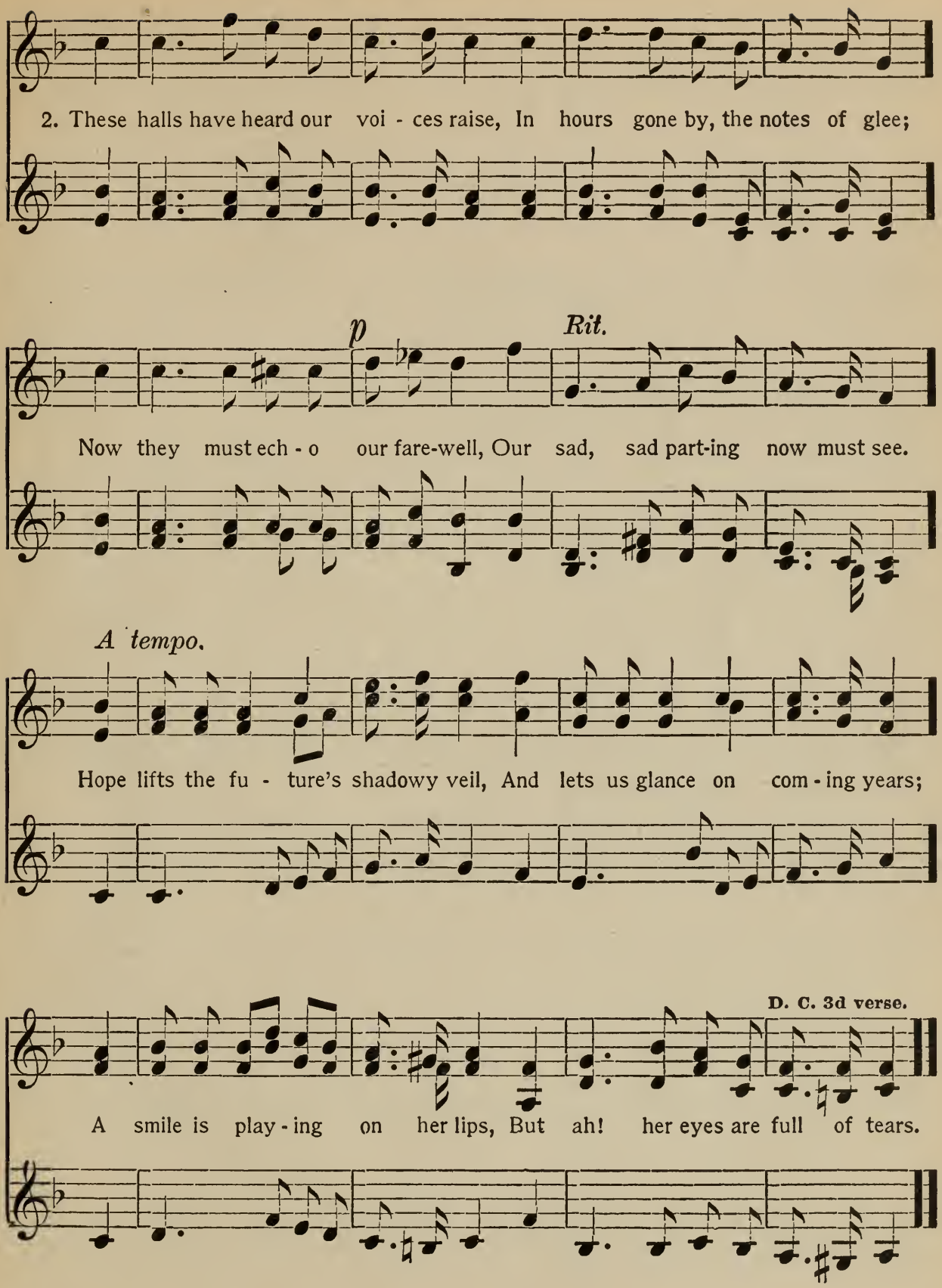
(Trio for Ladies' Voices.)

T. MARTIN TOWNE.

Moderato con espressione.

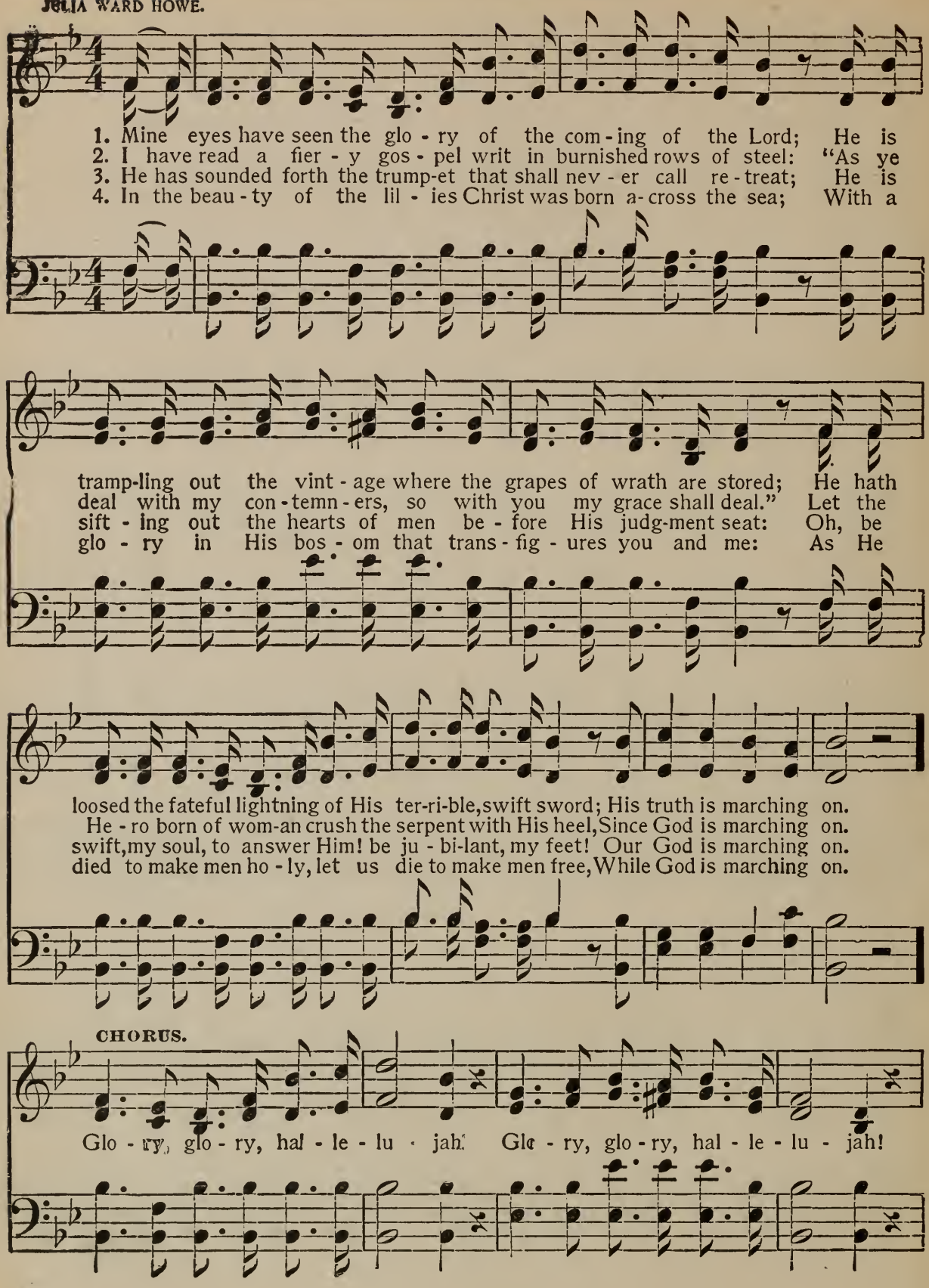


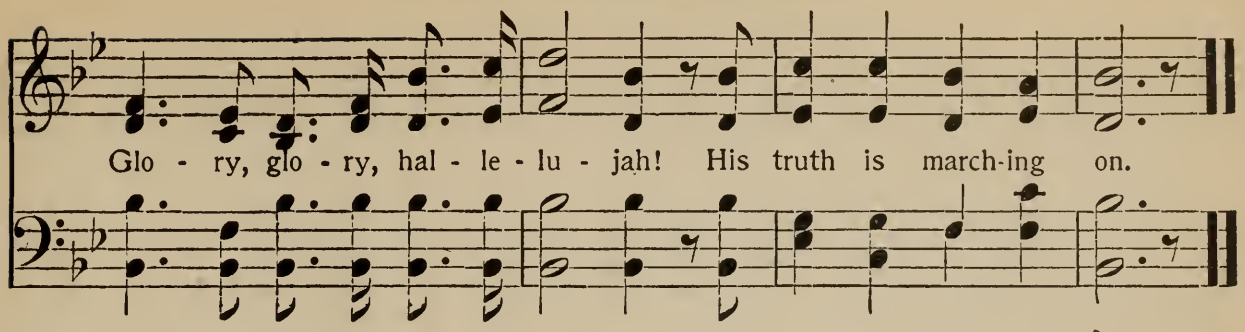
By per. of The Echo Music Co.


2. These halls have heard our voi - ces raise, In hours gone by, the notes of glee;
p
Rit.
Now they must ech - o our fare-well, Our sad, sad part-ing now must see.
A tempo.
Hope lifts the fu - ture's shadowy veil, And lets us glance on com - ing years;
D. C. 3d verse.
A smile is play - ing on her lips, But ah! her eyes are full of tears.

Battle Hymn of the Republic.

JULIA WARD HOWE.





America.

(National Hymn.)

S. F. SMITH. HENRY CAREY.



The Red, White and Blue.




view; Thy ban - ners make tyr - an - ny trem - ble, When
crew, With her flag proud - ly float - ing be - fore her, The
true! The ar - my and na - vy for - ev - er, Three
borne by the red, white and blue. When borne by the red, white and
boast of the red, white and blue. The boast of the red, white and
cheers for the red, white and blue. Three cheers for the red, white and
blue, When borne by the red, white and blue; Thy ban - ners make
blue, The boast of the red, white and blue; With her flag proud-ly
blue, Three cheers for the red, white and blue; The ar - my and
tyr - an - ny trem - ble, When borne by the red, white and blue.
float - ing be - fore her, The boast of the red, white and blue.
na - vy for - ev - er, Three cheers for the red, white and blue.

The Star-Spangled Banner.

SOLO or QUARTET.

FRANCIS SCOTT KEY.

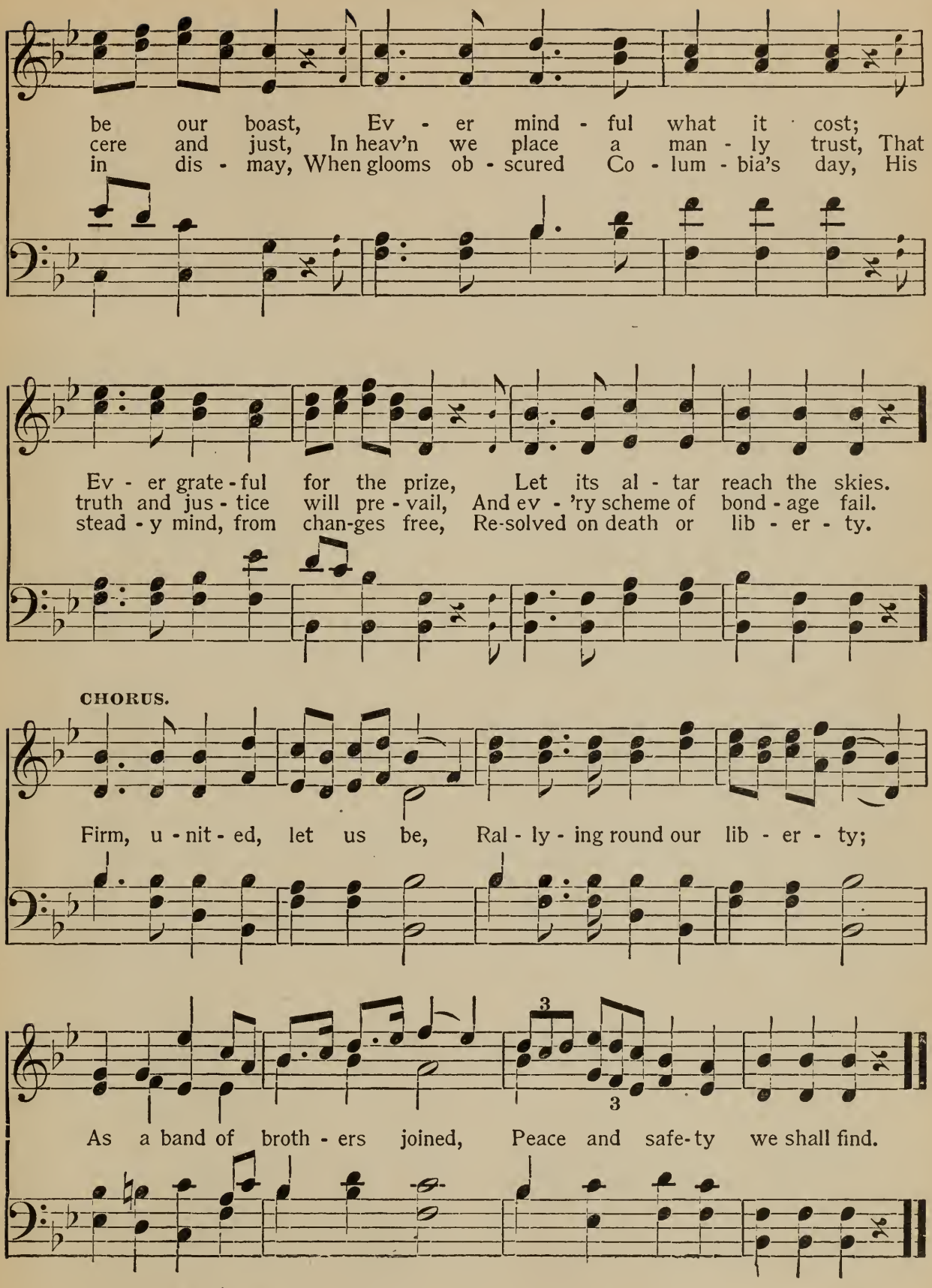



stream - ing? And the rock - ets' red glare, the bombs burst - ing in
clos - es? Now it catch - es the gleam of the morn - ing's first
lu - tion. No.... ref - uge could save the ... hire - ling and
na - tion! Then con - quer we must, when our cause it is
air, Gave proof thro' the night that our flag was still there.
beam, In full glo - ry re - flect - ed, now shines on the stream;
slave, From the ter - ror of flight, or the gloom of the grave;
just, And this be our mot - to, "In God is our trust!"
CHORUS. ff
Oh,... say, does that star - span - gled ban - ner yet
'Tis the star - span - gled ban - ner; oh, long may it
And the star - span - gled ban - ner in tri - umph doth
And the star - span - gled ban - ner in tri - umph shall
wave O'er the land of the free, and the home of the brave?

Hail! Columbia.

F. HOPKINSON.




be our boast, Ev - er mind - ful what it cost;
cere and just, In heav'n we place a man - ly trust, That
in dis - may, When glooms ob - scured Co - lum - bia's day, His
Ev - er grate - ful for the prize, Let its al - tar reach the skies.
truth and jus - tice will pre - vail, And ev - 'ry scheme of bond - age fail.
stead - y mind, from chan-ges free, Re-solved on death or lib - er - ty.
CHORUS.
Firm, u - nit - ed, let us be, Ral - ly - ing round our lib - er - ty;
3
3
As a band of broth - ers joined, Peace and safe - ty we shall find.

PSALMS.

(FOR RESPONSIVE OR CONCERT READING.)

No. 1. PSALM 1.

1 Blessed *is* the man that walketh not in the counsel of the ungodly, nor standeth in the way of sinners, nor sitteth in the seat of the scornful.

2 But his delight *is* in the law of the Lord; and in His law doth he meditate day and night.

3 And he shall be like a tree planted by the rivers of water, that bringeth forth his fruit in his season; his leaf also shall not wither; and whatsoever he doeth shall prosper.

4 The ungodly *are* not so: but *are* like the chaff which the wind driveth away.

5 Therefore the ungodly shall not stand in the judgment, nor sinners in the congregation of the righteous.

6 For the Lord knoweth the way of the righteous: but the way of the ungodly shall perish.

No. 2. PSALM 8.

1 O Lord, our Lord, how excellent *is* Thy name in all the earth! who hast set Thy glory above the heavens.

2 Out of the mouth of babes and sucklings hast Thou ordained strength because of Thine enemies, That Thou mightest still the enemy and the avenger.

3 When I consider Thy heavens, the work of Thy fingers, the moon and the stars, which Thou hast ordained;

4 What is man, that Thou art mindful of him? and the son of man, that Thou visitest him?

5 For Thou hast made him a little lower than the angels, and hast crowned him with glory and honour.

6 Thou madest him to have dominion over the works of Thy hands; Thou hast put all *things* under his feet:

7 All sheep and oxen, yea, and the beasts of the field;

8 The fowl of the air, and the fish of the sea, *and whatsoever* passeth through the paths of the seas.

9 O Lord, our Lord, how excellent *is* Thy name in all the earth!

No. 3. PSALM 19.

1 The heavens declare the glory of God; and the firmament sheweth His handiwork.

2 Day unto day uttereth speech, and night unto night sheweth knowledge.

3 *There* is no speech nor language, *where* their voice is not heard.

4 Their line is gone out through all the earth, and their words to the end of the world. In them hath He set a tabernacle for the sun,

5 Which *is* as a bridegroom coming out of his chamber, *and* rejoiceth as a strong man to run a race.

6 His going forth *is* from the end of the heaven, and His circuit unto the ends of it: and there is nothing hid from the heat thereof.

7 The law of the Lord *is* perfect, converting the soul: the testimony of the Lord *is* sure, making wise the simple.

8 The statutes of the Lord *are* right, rejoicing the heart: the commandment of the Lord *is* pure, enlightening the eyes.

9 The fear of the Lord *is* clean, enduring for ever: the judgments of the Lord *are* true *and* righteous altogether.

10 More to be desired *are they* than gold, yea, than much fine gold: sweeter also than honey and the honeycomb.

11 Moreover by them is thy servant warned: *and* in keeping of them *there is* great reward.

12 Who can understand *his* errors? cleanse Thou me from secret *faults.*

13 Keep back Thy servant also from presumptuous *sins;* let them not have dominion over me: then shall I be upright, and I shall be innocent from the great transgression.

14 Let the words of my mouth, and the meditation of my heart, be acceptable in Thy sight, O Lord, my strength, and my Redeemer.

No. 4. PSALM 23.

1 The Lord is my Shepherd; I shall not want.

2 He maketh me to lie down in green pastures: He leadeth me beside the still waters.

3 He restoreth my soul: He leadeth me in the paths of righteousness for His name's sake.

4 Yea, though I walk through the valley of the shadow of death, I will fear no evil: for Thou *art* with me; Thy rod and Thy staff they comfort me.

5 Thou preparest a table before me in the presence of mine enemies: Thou anointest my head with oil; my cup runneth over.

6 Surely goodness and mercy shall follow me all the days of my life, and I will dwell in the house of the Lord for ever.

No. 5. PSALM 24.

1 The earth *is* the Lord's, and the fulness thereof; the world, and they that dwell therein.

2 For He hath founded it upon the seas, and established it upon the floods.

3 Who shall ascend into the hill of the Lord? or who shall stand in His holy place?

4 He that hath clean hands, and a pure heart; who hath not lifted up his soul unto vanity, nor sworn deceitfully.

5 He shall receive the blessing from the Lord, and righteousness from the God of his salvation.

6 This *is* the generation of them that seek Him, that seek thy face, O Jacob. Selah.

7 Lift up your heads, O ye gates; and be ye lifted up, ye everlasting doors; and the King of glory shall come in.

8 Who *is* the King of glory? The Lord, strong and mighty, the Lord mighty in battle.

9 Lift up your heads, O ye gates; even lift *them* up, ye everlasting doors; and the King of glory shall come in.

10 Who is this King of glory? The Lord of hosts, He *is* the King of glory. Selah.

No. 6. PSALM 27.

1 The Lord *is* my light and my salvation; whom shall I fear? the Lord *is* the strength of my life; of whom shall I be afraid?

2 When the wicked, *even* mine enemies and my foes, came upon me to eat up my flesh, they stumbled and fell.

3 Though a host should encamp against me, my heart shall not fear: though war should rise against me, in this *will* I *be* confident.

4 One *thing* have I desired of the Lord, that will I seek after; that I may dwell in the house of the Lord all the days of my life, to behold the beauty of the Lord, and to inquire in His temple.

5 For in the time of trouble He shall hide me in His pavilion: in the secret of His tabernacle shall He hide me; He shall set me up upon a rock.

6 And now shall mine head be lifted up above mine enemies round about me: therefore will I offer in His tabernacle sacrifices of joy; I will sing, yea, I will sing praises unto the Lord.

7 Hear, O Lord, *when* I cry with my voice: have mercy also upon me, and answer me.

8 *When Thou saidst*, Seek ye my face; my heart said unto Thee, Thy face, Lord, will I seek.

9 Hide not Thy face *far* from me; put not Thy servant away in anger: Thou hast been my help; leave me not, neither forsake me, O God of my salvation.

10 When my father and my mother forsake me, then the Lord will take me up.

11 Teach me Thy way, O Lord, and lead me in a plain path, because of mine enemies

12 Deliver me not over unto the will of mine enemies: for false witnesses are risen up against me, and such as breathe out cruelty.

13 *I had fainted*, unless I had believed to see the goodness of the Lord in the land of the living.

14 Wait on the Lord: be of good courage, and He shall strengthen thine heart: wait, I say, on the Lord.

No. 7. PSALM 34.

1 I will bless the Lord at all times: His praise *shall* continually *be* in my mouth.

2 My soul shall make her boast in the Lord: the humble shall hear *thereof*, and be glad.

3 O magnify the Lord with me, and let us exalt His name together.

4 I sought the Lord, and He heard me, and delivered me from all my fears.

5 They looked unto Him, and were lightened: and their faces were not ashamed.

6 This poor man cried, and the Lord heard *him*, and saved him out of all his troubles.

7 The angel of the Lord encampeth round about them that fear Him, and delivereth them.

8 O taste and see that the Lord *is* good: blessed *is* the man *that* trusteth in Him.

9 O fear the Lord, ye His saints: for *there is* no want to them that fear Him.

10 The young lions do lack, and suffer hunger: but they that seek the Lord shall not want any good *thing*.

11 Come, ye children, hearken unto me: I will teach you the fear of the Lord.

12 What man *is he that* desireth life, *and* loveth *many* days, that he may see good?

13 Keep thy tongue from evil, and thy lips from speaking guile.

14 Depart from evil, and do good; seek peace, and pursue it.

No. 8. PSALM 67.

1 God be merciful unto us, and bless us; *and* cause His face to shine upon us; Selah.

2 That Thy way may be known upon earth, Thy saving health among all nations.

3 Let the people praise Thee, O God; let all the people praise Thee.

4 O let the nations be glad and sing for joy: for Thou shalt judge the people righteously, and govern the nations upon earth. Selah.

5 Let the people praise Thee, O God; let all the people praise Thee.

6 *Then* shall the earth yield her increase; *and* God, *even* our own God, shall bless us.

7 God shall bless us; and all the ends of the earth shall fear Him.

No. 9. PSALM 91.

1 He that dwelleth in the secret place of the Most High shall abide under the shadow of the Almighty.

2 I will say of the Lord, *He is* my refuge and my fortress: my God; in Him will I trust.

3 Surely He shall deliver thee from the snare of the fowler, *and* from the noisome pestilence.

4 He shall cover thee with His feathers, and under His wings shalt thou trust: His truth *shall be thy* shield and buckler.

5 Thou shalt not be afraid for the terror by night; *nor* for the arrow *that* flieth by day;

6 *Nor* for the pestilence *that* walketh in darkness; *nor* for the destruction *that* wasteth at noonday.

7 A thousand shall fall at thy side, and ten thousand at thy right hand; *but* it shall not come nigh thee.

8 Only with thine eyes shalt thou behold and see the reward of the wicked.

9 Because thou hast made the Lord, *which is* my refuge, *even* the Most High, thy habitation.

10 There shall no evil befall thee, neither shall any plague come nigh thy dwelling.

11 For He shall give His angels charge over thee, to keep thee in all thy ways.

12 They shall bear thee up in *their* hands, lest thou dash thy foot against a stone.

13 Thou shalt tread upon the lion and adder: the young lion and the dragon shalt thou trample under foot.

14 Because he hath set his love upon me, therefore will I deliver him: I will set him on high, because he hath known my name.

15 He shall call upon me, and I will answer him: I *will be* with him in trouble; I will deliver him, and honour him.

16 With long life will I satisfy him, and shew him my salvation.

No. 10. PSALM 95.

1 O come, let us sing unto the Lord; let us make a joyful noise to the Rock of our salvation.

2 Let us come before His presence with thanksgiving, and make a joyful noise unto Him with psalms.

3 For the Lord *is* a great God, and a great King above all gods.

4 In His hand *are* the deep places of the earth: the strength of the hills *is* His also.

5 The sea *is* His, and He made it: and His hands formed the dry *land*.

6 O come, let us worship and bow down: let us kneel before the Lord our Maker.

7 For He *is* our God; and we *are* the people of His pasture, and the sheep of His hand.

No. 11. PSALM 96.

1 O sing unto the Lord a new song: sing unto the Lord, all the earth.

2 Sing unto the Lord, bless His name; shew forth His salvation from day to day.

3 Declare His glory among the heathen, His wonders among all people.

4 For the Lord *is* great, and greatly to be praised: He *is* to be feared above all gods.

5 For all the gods of the nations *are* idols: but the Lord made the heavens.

6 Honour and majesty *are* before Him: strength and beauty *are* in His sanctuary.

7 Give unto the Lord, O ye kindreds of the people, give unto the Lord glory and strength.

8 Give unto the Lord the glory *due unto* His name: bring an offering, and come into His courts.

9 O worship the Lord in the beauty of holiness: fear before Him, all the earth.

10 Say among the heathen *that* the Lord reigneth: the world also shall be established that it shall not be moved: He shall judge the people righteously.

11 Let the heavens rejoice, and let the earth be glad; let the sea roar, and the fulness thereof.

12 Let the field be joyful, and all that *is* therein: then shall all the trees of the wood rejoice

13 Before the Lord: for He cometh, for He cometh to judge the earth: He shall judge the earth with righteousness, and the people with His truth.

No. 12. PSALM 98.

1 O sing unto the Lord a new song; for He hath done marvelous things: His right hand, and His holy arm, hath gotten Him the victory.

2 The Lord hath made known His salvation: His righteousness hath He openly shewed in the sight of the heathen.

3 He hath remembered His mercy and His truth toward the house of Israel: all the ends of the earth have seen the salvation of our God.

4 Make a joyful noise unto the Lord, all the earth: make a loud noise, and rejoice, and sing praise.

5 Sing unto the Lord with the harp; with the harp, and the voice of a psalm.

6 With trumpets and sound of cornet make a joyful noise before the Lord, the King.

7 Let the sea roar, and the fulness thereof; the world, and they that dwell therein.

8 Let the floods clap *their* hands: let the hills be joyful together

9 Before the Lord; for He cometh to judge the earth: with righteousness shall He judge the world, and the people with equity.

No. 13. PSALM 100.

1 Make a joyful noise unto the Lord, all ye lands.

2 Serve the Lord with gladness: come come before His presence with singing.

3 Know ye that the Lord He *is* God; *it is* He *that* hath made us, and not we ourselves; *we are* His people and the sheep of His pasture.

4 Enter into His gates with thanksgiving, *and* into His courts with praise: be thankful unto Him, *and* bless His name.

5 For the Lord *is* good; His mercy *is* everlasting; and His truth *endureth* to all generations.

The Lord's Prayer.

Gregorian.



1. Our Father, who art in heaven, | hallowed | be Thy | name; || Thy kingdom come, Thy will be done on | earth....as it | is in | heaven;
2. Give us this | day our | daily | bread; || And forgive us our debts, as | we for- | give our | debtors.
3. And lead us not into temptation, but de- | liver | us from | evil; || For Thine is the kingdom, and the power, and the glory, for- | ever. | A-men.

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